

SPECIAL EDITION

# STAR WARS

INSIDER



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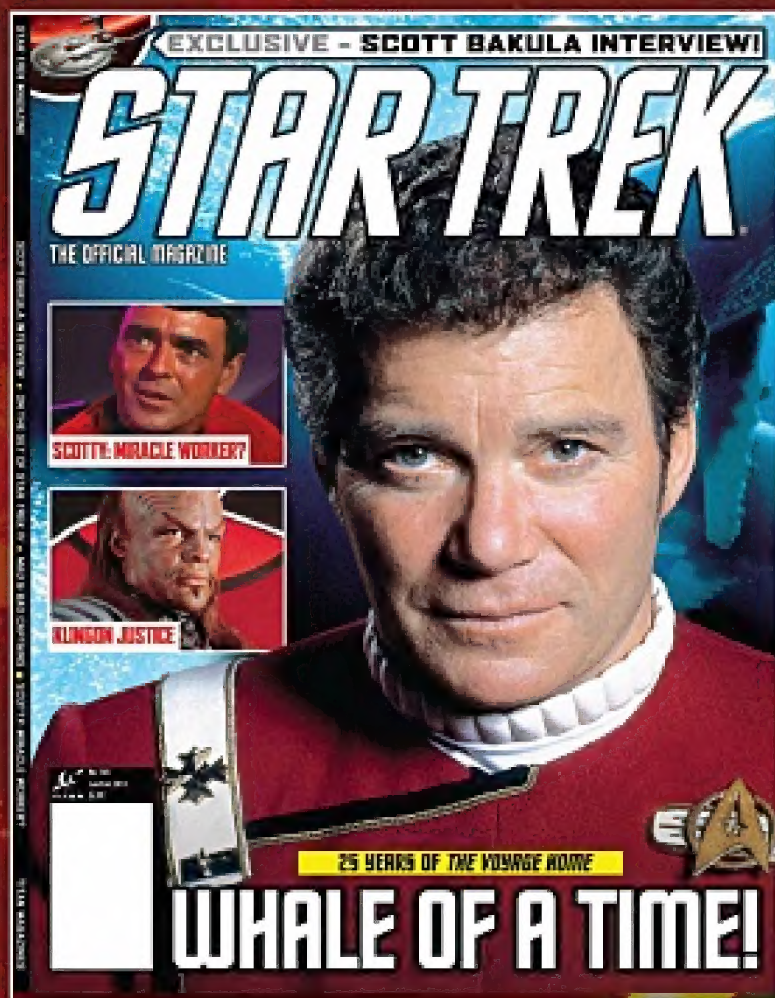


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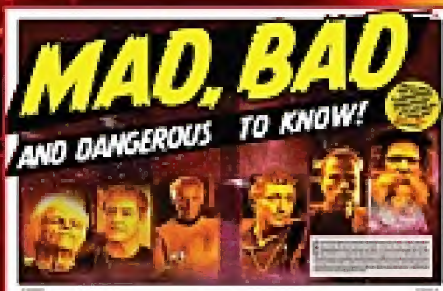
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**"Nobody in their right mind  
thought *Star Wars* would work."**

George Lucas. *Wired* magazine, May 2005

**T**hank goodness George Lucas refused to listen to the naysayers and plowed ahead with his grandiose saga that, 35 years later, is going stronger than ever! But for one moment, let's imagine a world where George listened to his detractors and gave up on the idea. It's a grim thought, isn't it? There wouldn't be the six astonishing films that redefined the possibilities of cinema. *Star Wars: The Clone Wars* wouldn't be breaking new ground on a weekly basis, and the vast and varied number of books and video games from LucasBooks and LucasArts would never have been released. There probably wouldn't be the *Indiana Jones* movies either! There wouldn't be ILM or Skywalker Sound making so many movies so fantastic. In fact, cinema would be totally different, with film-makers denied the influence that the saga had on their careers. Dark times, indeed.

This special issue of *Star Wars Insider* celebrates George Lucas' tenacity and the wonderful results of his perseverance. As well as some classic features and interviews, there's also some new material to enjoy, including a fantastic new story featuring perhaps George's finest creation, Darth Vader.

May the Force be with you all,

*Jonathan*  
Jonathan Wilkins,  
Editor

# STAR WARS

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# THE VOICE OF JAMES JONES



James Earl Jones photo by Steven Meisel

# UNREASON EARL SPEAKS

BY GIVING VOICE TO DARTH VADER, ACTOR JAMES EARL JONES SEALED HIS PLACE IN SCI-FI ICONOGRAPHY. NOW, THE MAN WHOSE VOCAL STYLE BECAME SYNONYMOUS WITH THE ULTIMATE IN INTERGALACTIC EVIL LOOKS BACK ON THE ROLE THAT MADE HIM AN ICON. **WORDS: CALUM WADDELL**



**A**s the voice of the world's most famous cinematic villain, James Earl Jones—now 79 years old—has, for an entire generation of movie buffs, become inseparable from *Star Wars*. Of course, as most readers know, the actor's illustrious career has spanned nearly five decades, beginning with a small turn in Stanley Kubrick's classic 1964 farce *Doctor Strangelove*, and includes a Best Actor Oscar nomination in 1970 for his role in the adaptation of the stage classic, *The Great White Hope*. Furthermore, additional turns in such blockbusters as *Conan the Barbarian* (1982), *Coming to America* (1988), and *The Hunt for Red October* (1990) have succeeded in making Jones one of the most identifiable thespians of recent times.

Recently the performer returned to his self-proclaimed "first love": the theatre, treading the boards six days a week in the London production of *Cat on a Hot Tin Roof*. Inevitably, this sort of schedule keeps the screen legend busy—although, during his appearance at the annual Glasgow Film Festival as the 2010 guest of honor, he conceded that he never actually had much of a career plan in mind. "I am what you would call a journeyman actor," he begins. "All my life I just took whatever






work came along to me. I am actually a little sorry to admit that I never had any big career goals. Maybe I should have because if you want to be an actor you really need to have all of your marbles together. But I have been lucky to get away with that and I still continue to work that way."

Perhaps unsurprisingly, it was this nonchalant attitude that led Jones to what is probably his most widely-known role. However, somewhat surprisingly, at first the actor was hesitant to admit that it was *his* voice that breathed life into everyone's favorite dark-caped, helmet-clad galactic bad guy. Despite being uncredited on both 1977's *A New Hope* and 1980's *The Empire Strikes Back*, he finally lent his name to the closing credit scroll of 1983's *Return of the Jedi* few hardened film buffs could fail to recognize the distinctive, deep-throated growl of Jones on the *Star Wars* soundtrack. Consequently, the actor noted that his initial decision not to reveal himself as the voice of Darth Vader had nothing to do with secrecy. "I was basically hired as a special effect," he says. "Dave Prowse was the guy acting as Darth Vader, okay? Why take that away from him?" A gentlemanly comment, certainly, and Jones also revealed that when he signed on to do *Star Wars* he opted to take the offer of a flat fee instead of a cut of the box-office take. In retrospect, that wasn't his best move. "I got paid \$7,000," he laughs. "Now, that was for only two hours work. So to me that was like I was rolling in a bunch of clover. Of course, at the time, I did not know that if I had asked for percentage

**// I AM VERY PROUD THAT I WAS A PART OF THE *STAR WARS* MOVIES! //**







points of the gross, I would have been a millionaire overnight."

The actor noted that nobody involved in the original classic had any idea that it was going to be as big as it became, even its creator. "I did not expect *Star Wars* to become such a phenomenon and nor did George Lucas," he smiles. "The British crew who worked at Elstree Studios in London never knew either." In fact, it's well-established that much of the UK crew believed they were working on a B-movie that would come and go without much notice.

"I wouldn't go so far as to describe their attitude as being full of disdain, but there was a sense of 'Oh this is just a bunch of Americans making some kids' stuff,'" Jones says. "No one appreciated what it could be. When it did become

huge, it was largely because of kids. It was a movie for young people. But then I guess everybody stopped and thought about what we must have done right, including the voice of Darth Vader. And that led to the sequels!"

Happy to once again lend his vocal talents to *The Empire Strikes Back*, Jones said that his second time around was, in at least one way, an even more surreal experience. "I had always heard that David Prowse had a Scottish accent," he says. "I then discovered he was from Bristol. Now, if you cannot imagine Darth Vader with that kind of accent let me tell you *this* little story. By the time we did the second episode David Prowse knew that it was not going to be his voice. So he just read the words in a kind of monotone. So the director, Irvin Kershner, decided to lay his own voice over the soundtrack. He thought that would give me an idea of how the character should evolve. Now Irvin's voice is very high pitched and squeaky. Believe it or not it is quite intimidating! I remember thinking, *Now this could be a very scary version of Darth Vader!*"

Naturally, being a big part of one of the most popular film franchises in history hardly hindered the actor's career. In fact, as Jones happily says, it introduced him to a new, lucrative career in voiceovers and villainous turns. "As soon as *Star Wars* hit I got offered a lot of commercials," he reveals. "Everyone saw it, of course, and then I got a call from the promotions department at Chrysler—the car manufacturer. They explained to my agent that they had designed a car called The Laser—and it had dark windows and a dark paint job so, of course, they wanted a dark voice promoting this thing! They even mentioned that they had Darth Vader in mind. So *Star Wars* opened up a whole new career for me."

Long-time Lucas acquaintance John Milius was certainly taken by *Star Wars* when he opted to cast Jones as the evil warlord Thulsa Doom in *Conan the Barbarian*. "Milius was a great script doctor and for *Conan* he collected a lot of speeches that had been given by famous tyrants," the actor reflected. "I think he had everything that was said

**I WAS BASICALLY HIRED AS A SPECIAL EFFECT!**







## STAR WARS OPENED UP A WHOLE NEW CAREER FOR ME. //

by every tyrant that ever existed, from Shaka Zulu to Hitler and just about anyone else you can name. He asked me to read them all and I was yelling down this canyon on the set in Southern Spain, delivering all of these real-life speeches. It was worth it, though. It helped to develop the character."

Although reticent about speaking out on *Star Wars* in the past, Jones says that he could not be happier with being involved in the series. "I am very proud that I was a part of them," he beams. "I am just glad that I can say I was a little piece of that success, in any way

at all." However, he admitted that the awesome presence of Darth Vader is sometimes difficult to escape. "Most people, when they see me, want me to sign something to do with *Star Wars*," he confirms. "But there are a lot of other roles that I cherish and I want

people to see. I think that my favorites are *Cry*, *the Beloved Country*—which was a flop, unfortunately—*A Family Thing*, and *Field of Dreams*. I love having someone come up to me and, instead of asking me to sign a Darth Vader poster, remind me of a movie that I have completely forgotten. It just warms me. I like to say, 'Thank you for remembering that.'"

Despite lending his voice to the Galactic Empire's supreme warrior, Jones began life with a stutter that once threatened to curtail his acting ambitions. "I suppose that I am a walking irony in a way," he says. "But there are a lot of people who have been born with a weak muscle and by exercising that muscle it became their strongest point. I suppose when you think about it, becoming Darth Vader—after having had a stutter—is a little ironic but, like I say, I'm very proud of being a part of *Star Wars* movies. Very proud indeed." ♥







### TRIVIA

While shooting the trash compactor scene, Mark Hamill burst a blood vessel in his face after holding his breath for too long.

### TRIVIA

A scene in which THX falls into a garbage compactor and fends off a mutated rodent was cut from George Lucas' *THX 1138* because the monster did not look realistic.

## WHY IT'S A CLASSIC

Out of the fire and into the frying pan: The trash compactor scene takes our heroes away from one danger (pursuit by stormtroopers) and drops them into even greater danger (being crushed). It's a classic serial cliffhanger, the point where serial cinemagoers of the past would have been invited to return next week to see the resolution. It's great for the characters, as each of them gets to respond in different ways that clearly define their personalities: Han shoots the walls (one of several things in *Star Wars* that Solo shoots first); Chewbacca rages and panics; Leia tries to take control; Luke falls victim to the dianoga. The conclusion sees the true hero of the entire saga come to the rescue, as R2-D2 saves everyone from becoming a lot thinner.

## CLASSIC MOMENT

STAR WARS: EPISODE IV  
A NEW HOPE  
[DVD CHAPTER 34]

### WHAT THEY SAID

"My favorite scene was when they were in the garbage compactor, and the walls were closing in, and I thought that's like the belly of the whale that Joe Campbell [wrote about]."—Bill Moyers, PBS Presenter

## 1976 Script

### INT. DEATH STAR—GARBAGE ROOM

Han tumbles into the large room filled with garbage and muck. Luke is already stumbling around looking for an exit. He finds a small hatchway and struggles to get it open. It won't budge.

**HAN:** [sarcastically] Oh! The garbage chute was a really wonderful idea. What an incredible smell you've discovered! Let's get out of here! Get away from there...

**LUKE:** No! Wait!

Han draws his laser pistol and fires at the hatch. The laserbolt ricochets wildly around the small metal room. Everyone dives for cover in the garbage as the bolt explodes almost on top of them. Leia climbs out of the garbage with a rather grim look on her face.

**LUKE:** Will you forget it? I already tried it. It's magnetically sealed!

**LEIA:** Put that thing away! You're going to get us all killed.

**HAN:** Absolutely, Your Worship. Look, I had everything under control until you led us down here. You know, it's not going to take them long



# TRASH COMPACTOR



## WHAT THEY SAID

"In between takes of Mark [Hamill] simulating the strangulation, he would pick up a little piece of rubber trash and start singing [to the tune of *Chattanooga Choo-Choo*], 'Pardon me, George, could this be dianoga poo-poo?' [Okay, I guess you had to be there.]"  
—Carrie Fisher, *Wishful Drinking*, 2008

to figure out what happened to us.

**LEIA:** It could be worse...

A loud, horrible, inhuman moan works its way up from the murky depths. Chewbacca lets out a terrified howl and begins to back away. Han and Luke stand fast with their laser pistols drawn. The Wookiee is cowering near one of the walls.

**HAN:** It's worse.

**LUKE:** There's something alive in here!

**HAN:** That's your imagination.

**LUKE:** Something just moved past my leg! Look! Did you see that?

**HAN:** What?

**LUKE:** Help!

Suddenly Luke is yanked under the garbage.

**HAN:** Luke! Luke! Luke!

Solo tries to get to Luke. Luke surfaces with

a gasp of air and thrashing of limbs. A membrane tentacle is wrapped around his throat.

**LEIA:** Luke!

Leia extends a long pipe toward him.

**LEIA:** Luke, Luke, grab a hold of this.

**LUKE:** Blast it, will you! My gun's jammed.

**HAN:** Where?

**LUKE:** Anywhere! Oh!

Solo fires his gun downward. Luke is pulled back into the muck by the slimy tentacle.

**HAN:** Luke! Luke!

Suddenly the walls of the garbage receptacle shudder and move in a couple of inches. Then everything is deathly quiet. Han and Leia give each other a worried look as Chewbacca howls in the corner. With a rush of bubbles and muck Luke suddenly bobs to the surface.

**LEIA:** Grab him!

Luke seems to be released by the thing.

**LEIA:** What happened?

**LUKE:** I don't know, it just let go of me and disappeared....

**HAN:** I've got a very bad feeling about this.

Before anyone can say anything the walls begin to rumble and edge toward the Rebels.

**LUKE:** The walls are moving!

**LEIA:** Don't just stand there. Try to brace it with something.

They place poles and long metal beams between the closing walls, but they are simply snapped and bent as the giant trash masher rumbles on. The situation doesn't look too good.

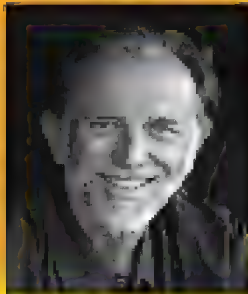
**LUKE:** Wait a minute!

Luke pulls out his comlink.

**LUKE:** Threepio! Come in Threepio! Threepio! Where could he be?



Words: Calum Waddell



# STAR WARRIOR

A MOVIE SPECIAL EFFECTS INNOVATOR, JOHN DYKSTRA GOT HIS START DURING INDUSTRIAL LIGHT & MAGIC'S EARLIEST DAYS, WHEN THE EQUIPMENT TO ACHIEVE GROUNDBREAKING VISUAL EFFECTS HAD YET TO BE INVENTED!



Perhaps the most influential visual effects technician to work on *Star Wars*, John Dykstra would win an Academy Award for his creation of a brand new motion picture camera system called the Dykstraflex. In this *Insider* exclusive interview, the genius who progressed to supervising the special effects on such blockbusters as *Star Trek: The Motion Picture*, *Batman Forever* and *Spider-Man* takes us through his early days in the industry and the time he spent breaking new ground on 1977's original classic *Star Wars*.

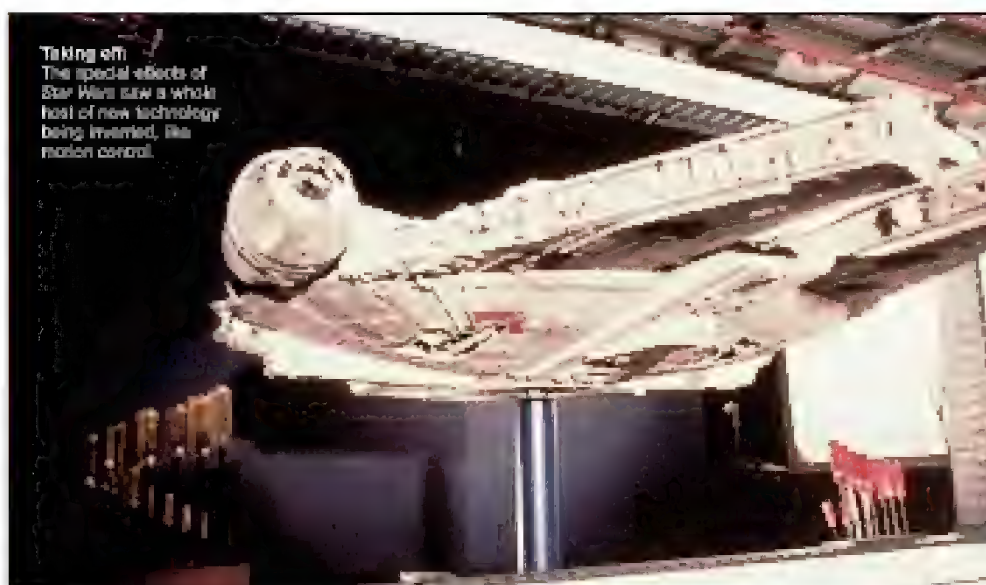
"Prior to *Star Wars* there were not a lot of sci-fi films being made. The enthusiasm of the crew showed on screen. Everyone wanted it to succeed."



**Insider:** Can you tell us a little bit about how you got your start in the field of visual effects?

**John Dykstra:** I was in school as an industrial designer, but I had a lot of model-making skills. I also earned some money doing still photography. It was great, because I enjoyed the photographic process anyway. When I was at school I started to do some unusual photographic experiments. Through doing this, I came to understand the photographic process. At the time, that was the standard way of doing visual effects. Back then it was all about breaking down the various film elements and, because I was doing

that—and because I was also involved in industrial design, which involved making models—the two things came together. I went to work for Doug Trumbull who had just returned from making *2001: A Space Odyssey*



**Taking off**  
The special effects of *Star Wars* saw a whole host of new technology being invented, like motion control.

## EXPANDED UNIVERSE >>>

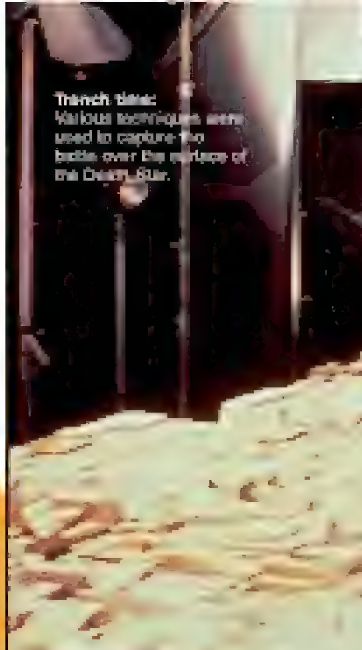
### A TEAM EFFORT

Dykstra admits that having a regular group of trusted collaborators around him has made his life in visual effects easier. To give an example of the importance of this, the artist points to his experience on 1985's bizarre, big budgeted sci-fi shocker *Lifeforce*. "I did not have my team on that film," he says. "All of the people that I relied on to help me make the sum greater than the individual parts were removed and that resulted in a negative experience. For instance, I could not go into my machine shop and get something made. It was a hard shoot."

**Right, and you worked with Doug on a few things didn't you?**

Yeah, although prior to *Star Wars* there were not a lot of sci-fi films being made. I got lucky because the first film we worked on together was *The Andromeda Strain*. I did some design and model work on that and my photographic experience allowed me to do some still photography that was used as plates for projection behind the miniatures that we built. That led me to using these plates in combination with the motion picture camera; the early precursor to motion control was just multiple pass photography. Not to get too technical about this, but what this involved was linking the movement of the camera and the objects together with a synchronized motor device. So they would all move at the same time—and that allowed us to do some





**Trench battle:** Various techniques were used to capture the battle over the surface of the Death Star.



**Timeless icon:** Few realized that the model ships from *Star Wars* would go on to become so iconic.



What can you tell us about your first few days of working on *Star Wars*—back when no one quite knew the phenomenon that you were a part of?

Yes, it is an odd thing when you think back. On *Star Wars* George had assembled a group of workers, a really odd grab bag of people, and the most important thing about working with Doug was that everybody knew a little about what everyone else did. There were no real hard-drawn distinctions, so the guys who built miniatures also worked in photography, as I did, and the guys who mounted the cameras also knew about model making. We had a very communal situation. Doug really fostered the whole idea of collaboration. We were a family, and it was a lesson in creativity for me. The experience was more about relationships with the people than how much money you had to spend. When I went to work on *Star Wars*, Doug's place had become the model for the original Industrial Light & Magic facility. Back then, ILM was a close group of friends and that is why there wasn't a whole lot of documentation of what we did on that original movie because we talked to one another on a regular basis and we were all involved, hands-on, with all aspects of the movie. It wasn't unusual to see Doug, who was an optical designer by trade, on stage with Richard Edlund during the *Star*

## EXPANDED UNIVERSE >>>

### CREATING ANOTHER SCI-FI LEGACY

After his acclaimed, Oscar winning work on *Star Wars*, Dykstra would find himself reunited with his mentor Doug Trumbull when the two were hired to take on the visual effects for 1979's would-be blockbuster *Star Trek: The Motion Picture*. Eager to outdo his own work on the George Lucas picture, Dykstra remembers his time on the first *Star Trek* feature with fondness. "Just like with *Star Wars*, the process on *Star Trek* was one of invention," he maintains. "It was a tough movie to do but, fortunately for me, Doug had some very specific ideas about how to create new and groundbreaking special effects."

*Wars* shoot—and Edlund was involved with photography, not the effects! So there was no distinction of labor, so to speak. I think that was the key to the success of *Star Wars* because the enjoyment and the enthusiasm that the crew had towards the visual effects really showed up on the screen. Everyone wanted it to succeed.

Can you take us through the challenges of working on the climactic and dramatic Death Star trench sequence?

George and Gary Kurtz talked to me about this whole sequence with these constantly moving cameras and this frenetic, kinetic dog fight. I was young and dumb enough to make promises that I was not even sure I could execute. If any one of these ideas—or our plan Bs—failed, then the whole thing would collapse. What we did was build new cameras from scratch. We also used a whole new approach to the construction of miniatures. We made miniatures on a scale that were a

**"ILM was a close group of friends: we talked to one another. That's why there is not a whole lot of documentation on what we did on the original movie."**

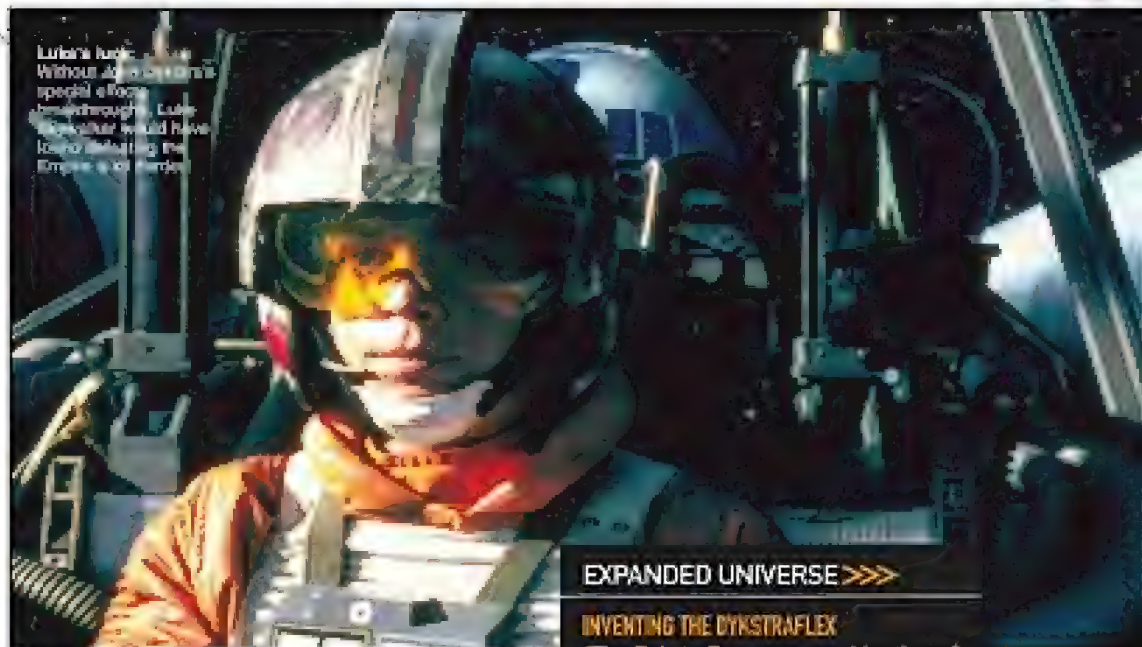
exposures that carried through the depth the field, I worked with Doug for several years—including on *Silent Running*—and I was still with him when he created his organization. Future General. I fully enjoyed the type of work that we were doing there. It allowed me to take advantage of my experience as a designer and a model-maker and to combine that with my love of photography. That was our warm up for *Star Wars*.



whole lot smaller than people had constructed in the past. Before *Star Wars* you would photograph special effects by putting a camera on a stage and creating a movement for it—although at that time it would have been done with synchronized motors—and that camera would stay on that stage for two weeks to complete a shot. What we came up with was a whole motion control system that was numerically manipulated—it was a bit like what a laser mill uses to control its machinery. As long as we knew where the subject material went we could shoot three or four elements per day as opposed to one element every two days—and that was because the camera movement was all pre-determined. We did not have to set everything back up again and we could complete the 240-odd shots that we had in the movie in record time. If we had done the visual effects photography in the traditional fashion, without the computer controlled cameras, *Star Wars* would have taken several years to make.

**Did you feel as if the rest of the special effects team on *Star Wars* was every bit as dedicated to breaking new ground?** Absolutely, we all were! We had a huge number of people from a broad range of backgrounds working on that film; everything from physicians to pizza makers. We were all a close-knit group of friends. The effects shop was just like a super-garage and you had the ability to bring your silliest idea to life in there. You had a goal in mind, and mine was being able to photograph these miniatures effectively and then compositing that work in an optical printer. You have to remember, this was not a group of people from the movie industry. We did not come from another show to work on this one. Many of the guys came from Doug's facility and we had all worked together there. We were this little commune of inventors that got together to work on this great, big challenge.

Luke's look—without all of these special effects breakthroughs, Luke Skywalker would have looked nothing like the Empire's hot hero!



***Star Wars* had the biggest special effects budget of any movie in history.**

**Were you aware of this at the time?**

No, because it wasn't an issue. It was not a very corporate environment so we were never aware of how much money was being spent. In fact, the idea that money was involved in it at all was really intangible. It was almost irrelevant to what it was we set out to do. We did not require a huge amount of money to do the effects—rather, we required a huge amount of invention. *Star Wars* may have had the most expensive effects up to then, but I think that you will find that the effects for the project were about \$2.5 million which, even by the standards of 10 years ago, was the budget for craft services [catering]. It was cheap, and we did it all from scratch in 18 months.

**At any time during your work on *Star Wars* did you begin to think "this is going to be the most successful film of all time?"**

I was too busy working on it! Whether it was good or bad, the involvement that we had was probably isolated from the corporate purpose of creating this movie, and more focused on the creative and artistic side. It was not as if we were going, "I wonder what the box office is going to be on the first weekend?" We were more like, "Oh my God, that camera cannot go that slow, we have to duplicate that movement and find a way to speed it up!" We had moments like that all the time. 🍌

## EXPANDED UNIVERSE >>>

### INVENTING THE DYKSTRAFLEX

"The Dykstraflex was a combination of all of these computer controlled elements. My experience with still photography taught me that if I had a tilting lens board I could tailor the depth of the field of the shot. If you

understand how a tilting lens board works, it means that you can take it and shift the plane of focus so that you can put a very small object in the foreground and hold it sharp from its beginning to its end—all the time, keeping it in frame—even when you are

moving past it. We also relied on a lot of bluescreen, that was not used extensively at that point—and we upgraded that technology as well because we had to use a lot of depth of field. Traditionally people used incandescent lamps to illuminate the bluescreen and that was just dumb. It was like trying to read a book using a heater. So we went with fluorescents, which enabled us to have one continuously illuminated screen—and that had never been done before. We would put several miniatures in a shot and capture them in mass instead of doing individual components. We had to do that because we were doing our compositing in an optical printer that had its limitations in regards to what film elements you could put through it. We invented all of this stuff as we went on."







FORGET THE BEST CREATURES  
IN THE *STAR WARS* UNIVERSE.  
WHAT ARE THE *TOUGHEST*?  
IN OUR ENTIRELY UNSCIENTIFIC  
RANKINGS, LEARN WHICH  
BEASTS DESERVE THE GALACTIC  
HEAVYWEIGHT BELT AND  
WHICH SHOULD STAY HOME.  
**WORDS: DAN WALLACE**



# THE TOUGHEST EVER CREATURES









# 10 TAUNTAUNS

A tauntaun wouldn't hurt a fly — though they do tend to spit when angry — and for this reason tauntauns rank the lowest on our creature list. That doesn't mean they aren't winners. Loyal and tireless, they act as the cowboys' horses in *The Empire Strikes Back* to carry Luke and Han across the ice plains of Hoth.

Too bad, then, that all those we meet wind up dead. Luke's tauntaun has its throat opened by a wampa. Han's perishes of exposure (guess that Rebel who said "Your tauntaun will freeze before you reach the first marker" knew what he was talking about!), and if you look close you'll spot a lifeless tauntaun being examined by a Too-Onebee medical droid on the floor of Echo Base.

This mystery corpse is a holdover from a deleted sequence showing a wampa attack on the Rebel stronghold. Tauntauns, logically numbered among the victims, since they are the wampa's primary prey. Nighttime temperatures are also capable of killing tauntauns despite a type of antiseize found in the animal's blood. When Han's tauntaun dropped dead, the smart smuggler chose to fillet the beast and use its body temperature to slow Luke's case of near-terminal frostbite.

By the way, Han's complaint about tauntaun stink is a biological fact. Tauntauns excrete their waste in an oily goo released through their skin pores, making them smell like open sewers.

The name says it all — "aiwha" is a contraction of "air whale," and the beast is clearly a cetacean with wings. The idea behind this mash-up dates back to the making of *The Empire Strikes Back*, when artists sketched flying whales as conceptual mounts for Cloud City background characters. For a time it seemed like the aiwha might appear in 1999's *The Phantom Menace*, until the proposed Gungan air force was scratched from the movie's climactic battle. *Attack of the Clones* finally made room for the beasts. A short snippet shows an aiwha, with a Kaminoan rider in the saddle, breaking the surface of a churning ocean under a storm-gray sky.

What sort of biology would allow such a huge creature to become airborne? The in-universe explanation is that the aiwha possesses absorbent body tissues, allowing it to soak in seawater and shed its water weight as soon as it launches into the sky. The aiwha's mouth contains rows of baleen (a kind of "teeth" composed of keratin, the same substance as hair) to filter microscopic organisms from Kamino's salty brine.

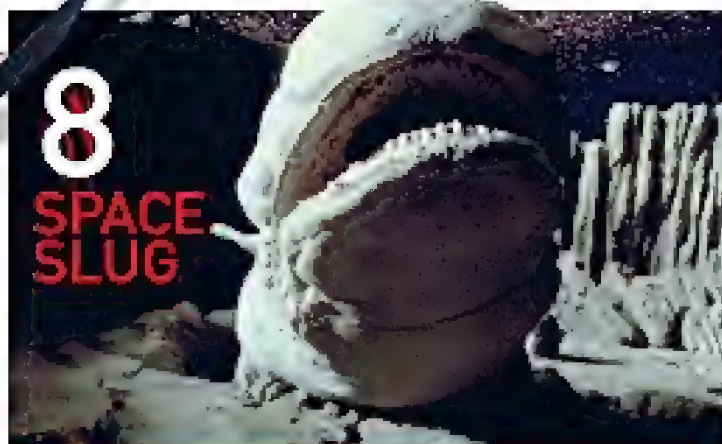
Teryl Whitlatch, author and illustrator of *The Wildlife of Star Wars*, used the *Phantom Menace* concept drawings to introduce the aiwhas in her book as a species native to Naboo. Whether the aiwhas of *Attack of the Clones* are from the same breeding stock is open to debate, though the Kaminoans can achieve almost anything through cloning.





8

## SPACE SLUG



hands down, the space slug is the biggest and strongest creature on this list. So why didn't it rank higher? Because it can barely move. Hark, take a whole Chewie park in its mouth, walk in its throat, and shoot its tongue, and still get away foot-free.

The slug's sluggishness shouldn't come as a surprise in light of its bulk and its home in cold vacuum. Space slugs are beings based on stony silicon instead of organic carbon, and reproduce by splitting themselves in two. They prefer to dwell in asteroid fields, pushing themselves off from one rock and drifting through zero-G to reach the next. By burrowing into asteroids, space slugs can leech nutrients from the surrounding ore. The beasts also eat bat-like mynock (which survive as parasites inside larger slug specimens) and are known to attack passing starships.

The comic *Knights of the Old Republic* — set 4,000 years before the *Star Wars* movies — recently revealed the secret history of space slugs and also dubbed them "exogorths." Ambitious weapons merchants during the Knights era decided that animals capable of biting through durasteel and dividing by fission were essentially weapons of mass destruction. After genetically tweaking exogorths to increase their growth rate, they fitted the worms with hyperdrive engines and shipped them to galactic power players as potential shipyard-wreckers.

The space slug used during *Empire* filming wasn't nearly so threatening. The moment when it rises from its hole to snap at the fleeing *Millennium Falcon* was achieved with the humblest visual effect: hand puppetry.

7

## BANTHAS



Banthas aren't much tougher than tauntauns, but judge your enemies by the company they keep. Rebelian banthas and Tusken Raiders almost always travel together (in single file, of course, to hide their numbers), so you definitely want to steer clear unless you want to find yourself on the wrong end of a Sand Person's gaff sock.

Woolly herd animals, banthas are found all over the galaxy but most commonly on Tatooine. There, they roam the desert wastes in herds (you can spot a herd in the new footage added to the Special Edition of *Return of the Jedi*). Both males and females sport curling, segmented horns, and the long tongues of banthas are used to probe for groundwater or edible tubers beneath the sand.

In the realm of in-universe pop culture, banthas have left a big footprint. A bedtime story, "The Little Lost Bantha Cub," is referenced in the *Jedi Academy* novels, and a stuffed bantha toy is carried by Chewbacca's son Lumpo in the infamous *Star Wars* Holiday Special. (According to old roleplaying sourcebooks, the CMU kid in *Passions* reveres the bantha as an object of religious worship.)

During the filming of *Star Wars: A New Hope*, the bantha was portrayed by Mirdo, a trained wild animal from a California animal park. The filmmaker had only enough money to dress up a single creature, then use what the well-lit bantha showed his producers as a trick for actual filmmaking.

6

## ACKLAY, REEK, AND NEXU

We couldn't decide how to evaluate these *Attack of the Clones* monsters on their own, so we lumped them all into a single entry. Their debut in the Geonosis arena linked the three in the minds of fans, and they exhibit a certain rock-paper-scissors balance of strengths and weaknesses: the reek can crush the nexu, the nexu can gut the acklay, and the acklay can spear the reek.

The acklay is arguably the most memorable, sporting all the most unpleasant qualities of a lobster, a scorpion, and a crocodile. Native to the planet Vendaxa, the acklay has spawned variant species across the galaxy including water-breathing mutants in Geonosis' shallow seas. A scene in which Obi-Wan threatens the monster with a spear is an intentional tribute to a similar exchange with a giant crab in Ray Harryhausen's *Mysterious Island*.

The reek is a big *Star Wars* bull, right down to the ring in its nose and the way it paws the earth before charging. Found on Ylesia, the Codian Moon, and elsewhere, the reek possesses a brown leathery hide that turns red when the animal is fed a meat-heavy diet. Although Anakin calmed the arena reek and even used it as a ride, the beast proved no match for a single shot from Jango Fett's blaster pistol.

Vicious but fragile, the nexu is a tiger-like jungle predator with a face only its mother could love. Found mostly in the dense forests of Cholganna, nexu are often the target of big-game hunters who kill them for sport or capture them for sale on the galactic black market as watch-beasts. The nexu in *Attack of the Clones* gave evidence of the species' delicate bone structure when it injured itself after falling from a pillar and fell down dead when broadsided by the reek.





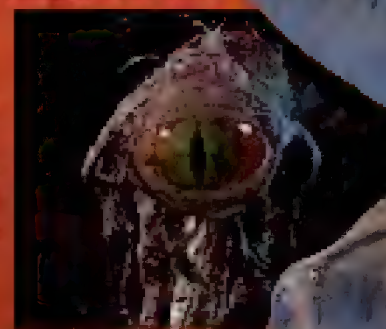
## 5 DIANOGAS

The dianoga ranks high on the toughness scale, and not just because it very nearly prevented the rebirth of the Jedi by proving that Luke Skywalker can't breathe underwater. Chilled from nightmares, its monstrous appearance includes a rubbery, squishy body, squishy tentacle tentacles, and a baleful eye that peers above the water line the periscope of a German U-boat.

Seen only in partial view during *Star Wars: A New Hope*, the dianoga's true appearance remained a mystery at first. An early Kenner toy molded it in green plastic with a fat torso and two stubby "wings." Later artwork canonized the creature as a gelatinous cephalopod with a central, tooth-lined mouth and seven wpy arms.

Originating on the marshy planet Yavin, dianogas spread across the galaxy in their microscopic larval forms by hitching rides in the waste systems of star liners and cargo ships. Although not inherently dangerous, dianogas attack when threatened or standing, and are difficult to spot since their bodies change color to match the hue of their last meal (and even become transparent if it's been a long time between feedings). It's a safe bet that the stormtroopers aboard the Death Star had no desire to venture into the sewage chambers to root out the lurking "garbage squids."

One little-noticed bit of irony — when Luke destroys the Death Star at the end of the film, he also kills the dianoga. How's that for karmic payback?



## 4 WAMPAS

Combine face-slashing claws, bone-munching fangs, and the appearance and mystique of the Abominable Snowman and you have the fearsome wampa.

In the wampa's first appearance it pops up from nowhere to K.O. Luke Skywalker and deliver a death blow to his tauntaun. Behind the scenes, however, the beast seemed far less menacing. For this sequence its head was a small hand puppet capable only of opening and closing its mouth, while its arm was a furry prop attached to a pole. Attempts to build a full-size wampa costume caused so many headaches — actor Des Webb, his height augmented by the costume's built-in stilts, kept falling over — that *Empire* director Irvin Kershner scrapped a planned segment of a horde of the beasts erupting into Echo Base. It wasn't until the 1997 Special Edition that all of the wampa's body appeared on-screen at the same time, in new scenes with a suit built and worn by ILM employee Howie Weed.

Wampas are popular video-game villains, appearing in *Super Empire Strikes Back* and *Star Wars Trilogy Arcade*. Games such as *Shadows of the Empire* and *Mysteries of the Sith* didn't feel the need to confine such a fun enemy to Hoth, plopping down (re-colored) wampas in rocky and marshy settings and giving rise to the in-universe variants known as cliff wampas and swamp wampas. None of these appearances, however, have answered the most vexing mystery about the wampa — how do they freeze their prey's feet to the ceiling?





# 3

## SANDO AQUA MONSTERS

The sando aqua monster can eat just about any other creature in the *Star Wars* movies, provided its competition somehow finds its way underwater. In fact, the sando aqua monster devoured the apex sea killer and the cold claw fish just before press time, preventing either of those ocean beasts from making our Top 10 list.

At 200 meters in length, the sando aqua monster is six times the length of a blue whale. Background lore reveals the sando to be a mammalian-based water breather originally adapted for life on land. Its panther-like forelimbs and sinuous neck give it the appearance of a lithe predator, yet it remains so scarce most inhabitants of Naboo consider the creature to be a myth akin to our own Loch Ness Monster. While a carcass from such a beast would be difficult evidence to ignore, the animals live in the depths and apparently die down there too.

The Gungans are well aware of the hazards of the deep, and Jar Jar Binks was quick to warn Qui-Gon Jinn and Obi-Wan Kenobi about traveling through the planet's core. The sando's hungry debut during the movie's submarine chase even prompts a bit of philosophizing from the older Jedi: "There's always a bigger fish."

# 2

## SARLACCS

The sarlacc earns its spot near the top of the list for sheer digestive unpleasantness. C-3PO couldn't have said it better: "In his belly you will find a new dimension of pain and suffering as you are slowly digested over a thousand years."

Threepio wasn't kidding. According to *Star Wars* lore, the sarlacc embeds its victims inside its primary stomach or one of several secondary stomachs, where they are kept alive through a turbulent drip while the sarlacc's digestive acids consume skin and muscle tissue. By all accounts, the ordeal is excruciatingly painful.

The sarlacc is reminiscent of the real-world antlion, which lies in wait at the bottom of tiny dimples of sand waiting for insects to tumble into its mouth. But the sarlacc isn't necessarily a desert denizen; it reproduces by releasing sarlacc spores that can be carried from world to world, often thriving in wet, swampy biomes.

Perhaps the most unusual aspect of the sarlacc is its ability to absorb the memories of its victims, becoming semi-intelligent in the process. Boba Fett is one potential meal who fought his way free before he could become a member of the sarlacc's macabre collection.

The sarlacc is a popular hazard in *Star Wars* video games, appearing everywhere from *Battlefront* to *Super Bombad Racing*. In the films, the sarlacc underwent a makeover with the Special Edition of *Return of the Jedi*, when a CGI beaklike tongue provided enhanced enemy-chomping menace.



TOP  
TEN

# 1 RANCORS

"Oh no! The rancor!" For once, C-3PO had good reason to be terrified. The rancor tops our list for toughness, possessing an unbeatable combo of mobility, bad temper, face-melting ugliness, and a reach that would put any professional boxer to shame.

The rancor's introduction is perfectly petrifying, as its fleshy talons and toothy, flat-faced maw emerge from beneath an iron portcullis. It's Luke Skywalker's job to slay this dragon — but the rancor then raises the threat level by grabbing a Gamorrean guard and munching him in three delighted bites.

Luke wins by dropping the gate on the rancor's skull. This causes the beast to emit a puppy-dog death whine, as its handler breaks down in tears. The notion that rancors could make terrifyingly good pets gained currency with the publication of "A Boy and his Monster: The Rancor Keeper's Tale" in *Tales From the Mos Eisley Cantina*, as well as with *The Courtship of Princess Leia*'s planetful of trained rancor mounts under the command of Force-using witches.

In the *Star Wars* galaxy, rancors are found on enough worlds that no one quite remembers where they originally evolved. This fact has been a boon to video game designers, who love to include rancors as level bosses. Think you're ready to fight a rancor? You can try, in games such as *Mysteries of the Sith*, *Knights of the Old Republic*, and *The Force Unleashed*. We still think Chewbacca could take a rancor in a one-on-one fight, though! 🐾

## EXPANDED UNIVERSE >>> 25 YEARS OF JEDI

### UNEARTHLY CREATURES

"George felt that a lot of the creatures in *Star Wars* looked like something out of an Egyptian hieroglyphic panel. We made a conscious effort on *Return of the Jedi* to make things look more alien. We were concerned that they be less animalistic and more unearthly."

—Phil Tippett, Creature Design Supervisor



### OVERLOOKED CREATURE: THE WORRT

Found lurking in the rocks outside of Jabba's palace on Tatooine is this variety of warty roadside scavenger. The dim-witted creature has a lightning-fast tongue, which it uses to catch smaller prey.

Native to Tatooine, worrts are blindingly stupid and will attack anything that appears remotely edible: metal, poisonous plants, and large rocks have been found in the guts of dead worrts. Though they have been known to pester human-sized targets, they generally avoid prey larger than themselves. Worrts can be domesticated as pest-catchers, but their stupidity makes them difficult to train. Jabba the Hutt was believed to have maintained several worrts as pets, which explains the unusual concentration of the creatures near his palace.

For the movie, the worrt was a puppet, like many of the creatures seen at Jabba's palace in *Return of the Jedi*; its production nickname was simply "road creature."

### JEDI AWARDS

At the 56th Academy Awards in 1984, Richard Edlund, Dennis Muren, Ken Ralston, and Phil Tippett received the Special Achievement Award for Visual Effects. Norman Reynolds, Fred Hole, James L. Schoppe, and Michael Ford were nominated for Best Art Direction/Set Decoration. Ben Burt received a nomination for Best Sound Effects Editing. John Williams received the nomination for Best Music. Original Score. Burt, Gary Summers, Randy Thom, and Tony Dawe all received the nominations for Best Sound. At the 1984 BAFTA Awards, Edlund, Muren, Ralston, and Kit West won for Best Special Visual Effects. Tippett and Stuart Freeborn were also nominated for Best Make-up. Reynolds received a nomination for Best Production Design/Art Direction. Burt, Dawe, and Summers also received nominations for Best Sound. Williams was also nominated Best Album of Original Score Written for a Motion Picture or Television Special. The film also won for Best Dramatic Presentation at the 1984 Hugo Awards. 🐾





# 2

# INSIDE ARTOO!

STAR WARS INSIDER CATCHES UP WITH ACTOR **KENNY BAKER** TO DISCUSS HIS LIFETIME IN SHOW BUSINESS AND HIS ROLE AS THE GALAXY'S MOST FAMOUS ASTROMECH DROID!

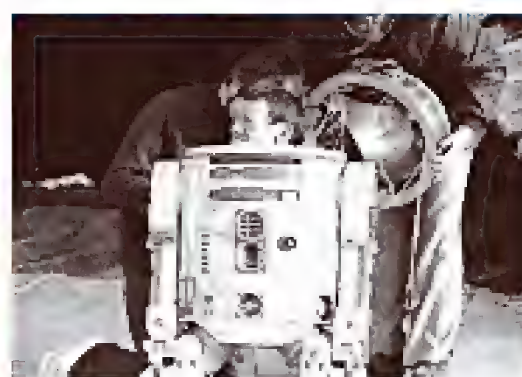
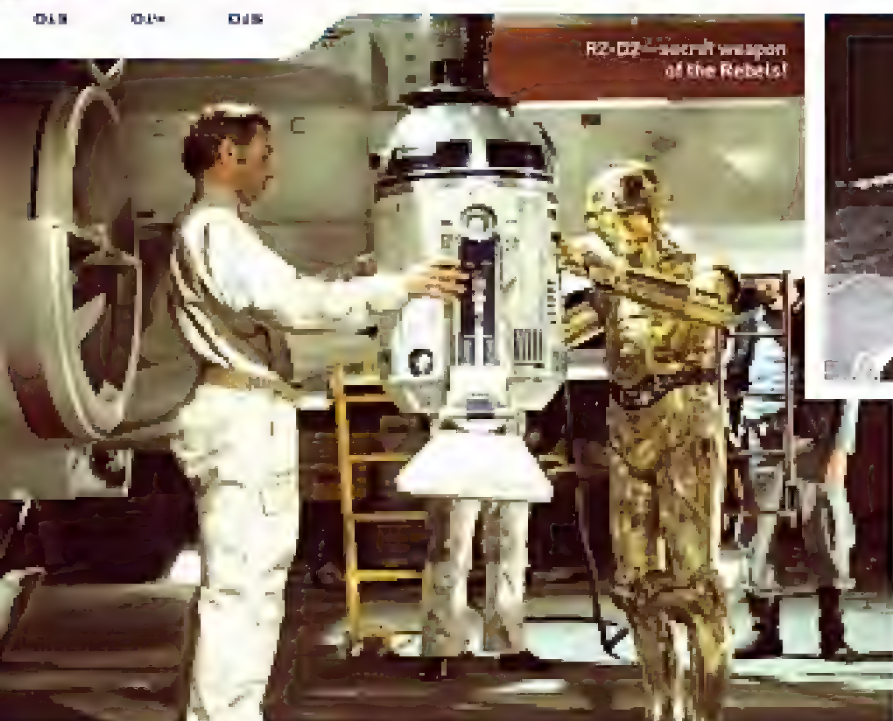
WORDS: JAMES BURNS

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**"The first time I heard Artoo 'speak' was at the premiere of the film, and I thought it was fantastic."**

Chicago, and I was taken by paramedics straight from the plane to the hospital. I woke up several hours later with my two sons and their families around my bed and I didn't know what was going on. I was later told that had it not been for the ventilator I would have died of pneumonia. The whole thing was very frightening. I feel a lot better, but I don't have the energy that I used to, and I'm not able to fly at the moment.

**Did you always want to be an entertainer?**  
No, not really. I wanted to be a draftsman or an artist.

**What did you make of the original script for *Star Wars*?**  
I wasn't given a script. George Lucas just explained what he wanted me to do as we went along. He would direct me with a megaphone. There were no electronics to amplify outside sound inside Artoo; that's why C-3PO (Anthony Daniels) was a little bit annoyed with me because I couldn't respond—I just couldn't hear what he was saying! Even if I had heard him, he wouldn't have been able to hear me back.

**During the making of the movie did you have any idea how Artoo would sound?**  
No, I didn't know at all. The first time I heard Artoo "speak" was at the premiere of the film, and I thought it was fantastic. I wasn't the only person who was dubbed. For instance, Dave Prowse's voice as Darth Vader was dubbed too, and he didn't know it until he saw the finished film. ➤

### CLASSIC ARTOO!

When the *Millennium Falcon* looked like it might finally fall to the Empire, Artoo came to the rescue. By fixing the hyperdrive, Artoo helped the temperamental ship outrun Darth Vader.

### ON GETTING INTO TROUBLE IN TIME...

*Time Bandits* was such good fun, but I was always in trouble! I wasn't happy about filming the water scene in the tank at Pinewood because I can't swim and I was floundering about on a box standing in the water. Jack (Purvis) was with me and he promised to help me out if I fell in. They also had to give me quite a few bandies to get me up into the crow's nest for some of the shots on the ship! Apart from *Star Wars*, it's probably my favorite film that I've appeared in."



**KENNY BAKER**  
R2-D2 // ASTROMECH DROID





What was it like working with the other members of the cast? There were four of us who were really close: Jeremy Bulloch (Boba Fett), Peter Mayhew (Chewbacca), Dave Prowse and myself. I went out with Alec Guinness and his wife, Merula, a few times; she was a great artist and would spend a lot of the time drawing landscapes of the surrounding areas in Tunisia where we were filming. During Episode I, Liam Neeson and I shared a bottle of red wine one night. There was a wrap party in the desert; it was a very good night, and the stars were out. Liam and I just sat there enjoying the wine.

Is it true you took Mark Hamill out on the U.K. club circuit during the making of the original film? Yes, that's very true. We took Mark out to Stevenage and Luton (small U.K. towns) and we showed him the ropes! He was very young and he'd never before been to a working man's club [a type of British social club]. It was a whole new experience for him, and he got to see and learn a lot about life in the U.K.

### CLASSIC ARTOO!

Harassed by two predatory super battle droids, R2-D2 covered the floor in oil and set them on fire with his rockets, an ingenious move that got him out of a sticky situation!



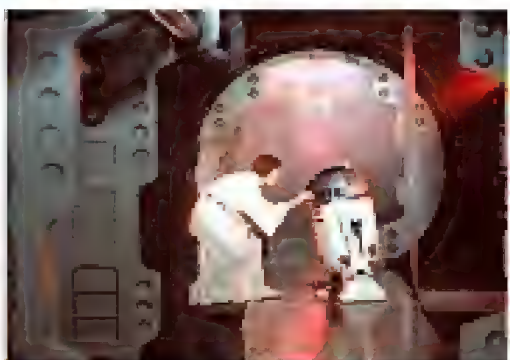
### ON PLAYING THE HARMONICA...

"I started that back in the 1950s. It was something I had to do for a show and I played 'Beautiful Dreamer.' It was the first song I learned to play and I didn't actually use it in the show in the end. I also used to play jazz here and there with groups."

You appeared in a number of fantasy and sci-fi movies. Did they come about because of your *Star Wars* fame?

I was famous in the U.K. long before *Star Wars*, but I'm only known in the U.S. for *Star Wars* and later *Time Bandits*. I guess these roles mainly came about because of *Star Wars*. I was one of the only famous small people in the U.K. and people knew to ask for me by name.

You appeared in *The Elephant Man*, directed by David Lynch. Do you think he would have done a good job directing *Return of the Jedi*? I didn't do a lot in *The Elephant Man* so I didn't get to work with David Lynch much. I don't know what he would have made of





One for the wall? Kenny claims a hunting trophy!



Above: Kenny enjoys his lunch as a Gank droid looks jealously on! Left: One of *Star Wars'* most iconic images!



*Return of the Jedi*, but I think, as he does with all his work, he would have given it 110 percent.

How did Paploo, the Ewok, compare to playing Artoo?

The Ewoks? They were just a bundle of rubber and fur in all that California heat! The character was cute, but working in that suit was a nightmare! You just melt. I was supposed to play the role of Wicket, but I was taken ill with an upset stomach. Carrie Fisher was only available on set for a limited time, which is why they gave the role to Warwick Davis. I wasn't too upset because I much preferred playing the role of Artoo.

**"[The Ewoks] were just a bundle of rubber and fur in all that California heat. [Paploo] was cute, but to work in that suit was a nightmare!"**

Can you share your memories of working with Jim Henson and David Bowie on *Labyrinth*?

I saw David Bowie on set learning his lines, but I never got to meet him.

During shooting, I caught fire on the set! There was a cannonball that had wings and was attached to a wire so that it would go along the wire and explode by a wall, which I was underneath. I fell over from the blast and I felt my back getting hot. I stood up to straighten myself out and

## CLASSIC ARTOO!

The small droid's excitable shuffle of joy as Han and Luke received their medals was one of his cutest moments, showing how proud he was of his new master!

**KENNY BAKER**  
R2-D2 // ASTROMECH DROID



Resilient Artoo was the only droid to cling to the hull and successfully restore the shield generator that saved Queen Amidala's ship from destruction after a Trade Federation battleship had damaged it.

R2-D2 was full of surprises, never more so than when firing his boosters in the Geonosian droid factory and saving Padmé Amidala from a deadly shower of molten durasteel.



When a lethal buzz droid threatened Anakin Skywalker's Jedi starfighter, Artoo came to the rescue with a direct shot to the droid's central eye, hurling it into oblivion and freeing Anakin to continue his rescue of Chancellor Palpatine.



Kenny meets a familiar friend, May 2009!





someone threw me onto the floor and put me out with a fire extinguisher! My costume was ruined although I was completely unhurt. They destroyed that day's rushes very quickly in case I sued them for damages! Jim Henson was a lovely guy who died far too young.

Do you have a favorite R2-D2 moment from the movies? Goodness me! There's a lot to choose from. I think the funniest bit was when we were in the desert and C-3PO kicks me and walks away. I said to George, "Why don't I say 'ouch!'" but he didn't like the idea.

During the Podracing scene in Episode I, I was watching the race like a spectator at a tennis match with my head going left and right. Because I was doing it so quickly Artoo's head rose up a little too high. If you slow the film down you can actually see my face in between the dome of the head and the body of Artoo!

Do you have a favorite piece of R2-D2 memorabilia? I've got an R2-D2 telephone in my lounge, and that's probably the only thing that I've actually bought. I've also got an original Artoo cookie jar and loads of other small things.

One of my favorite things is a Darth Vader statue that breathes when you push a button on his hand and then his arm rises up and he says, "Impressive, but you're not a Jedi yet."

What did you make of the *Bring Back Star Wars* television show, which aired in the U.K. not too long ago?

It was supposed to be this big reunion, but only four of us showed up! They tried to get me to say various things against other stars from the films as well as tried to distort what I was saying. It was all very naughty, really, and I didn't like it. ▶

### CLASSIC ARTOO!

Artoo showed his caring side when he braved the carnage of the Geonosian arena to pluck Threepio's head from its battle droid body and promptly dragged it through the surrounding mayhem, reuniting it with its rightful owner.



**"I stood up to straighten myself out and someone threw me to the ground and put me out with a fire extinguisher!"**

**KENNY BAKER**  
R2-D2 // ASTROMECH DROID





R2-D2  
ASTROMECH DROID

R2-D2  
ASTROMECH DROID

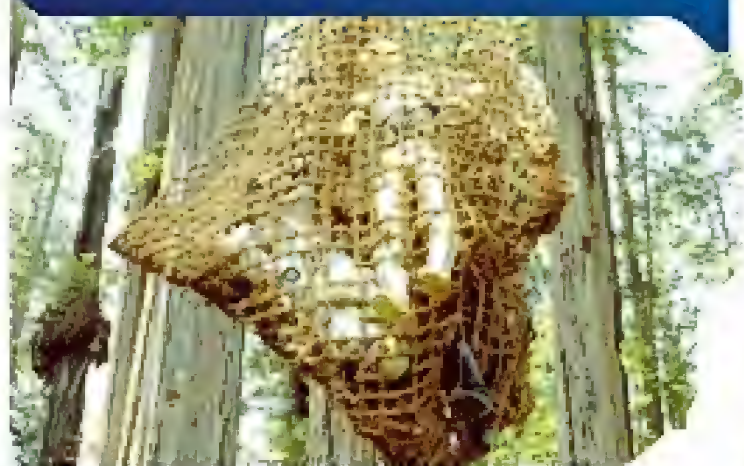
If R2-D2 came back for the new live-action series, would you be willing to get inside and take the controls again?  
Yes, of course! If I got the call tomorrow I'd be very much up for it. It depends where they film it because at the moment I can't fly, so we'd have to see how my health is.

What are your plans for the future? I hope that my autobiography will come out around the time of my 75th birthday this summer. The book is finished. It was ghost-written by Ken Mills, as that's not something that I'm able to do. It will be coming out in both hardback and paperback eventually. It's called *From Little Acorns...The Kenny Baker Story*.

Finally, do you have a message for your fans?  
I think it would have to be "May the Force be with you!" Whatever that really means! ☺

# CLASSIC ARTOO!

Sawing through the net that strung up the Rebels when they were captured by the Ewoks might not have been to C-3PO's liking, but it certainly got the heroes out of a fix!



Kenny checks out Artoo's shell prior to the shoot!



KENNY BAKER

## KENNY BAKER—SELECTED CREDITS

- *Casualty* (1992-2007) — Archie
- *Swiss Toni* (2003) — Geyler
- *The Cage* (2000) — Merlin
- *24 Hour Party People* (2002) — Zookeeper
- *U.F.O.* (1993) — Casanova
- *Prince Caspian and the Voyage of the Dawn*
- *Treader* (1989) — Duffepud
- *Willow* (1998) — Nelwyn band member
- *Labyrinth* (1986) — Goblin Corps
- *Mama Lisa* (1986) — Brighton Barker
- *Amadeus* (1984) — Parody Commendatore
- *The Goonies* (1981) — Dwarf
- *Time Bandits* (1981) — Fidget
- *The Elephant Man* (1980) — Plumed Dwarf
- *Flash Gordon* (1980) — Dwarf

KENNY BAKER  
R2-D2 // ASTROMECH DROID



# INTERROGATION DROID!

THE NEW YORK TIMES BESTSELLING AUTHOR OF *WISHFUL DRINKING*

BY CARRIE FISHER  
WITH JENNIFER K. WATSON



**INSIDER MAKES AN APPOINTMENT WITH *STAR WARS* ROYALTY AS CARRIE FISHER TELLS IT LIKE IT IS! WORDS: CHRIS SPITALE**



Leia's royal title of Princess followed her throughout the galaxy. If Carrie Fisher had a title before her name, what would it be? Your Royal Highness.

The title of your memoirs is *Wishful Drinking*—if you were channeling Leia and penning her life story, what would it be called?

What I'm going to call the next book—*The Empire Strikes Wishful Drinking*.

If the strong-willed Padmé Amidala had lived to raise the headstrong Leia, what do you think would have been the dynamic of their mother/daughter relationship?

Well, there would have been a lot of envy—not too dissimilar from my own because it's always unpleasant when your parent is better looking than you are! There would have been a very big rebellion, but hopefully, as a teenager, I'd have made her feel a little less clever.

In *Return of the Jedi*, Leia was clearly in great shape for her summer beach wear. Besides the usual cardio (from always running from the Empire), how do you think she was able to maintain such a lean physique?

There's no time to eat. And everything spills when you make the jump to lightspeed!

If you were playing armchair therapist to the Princess, what kind of advice would you offer?

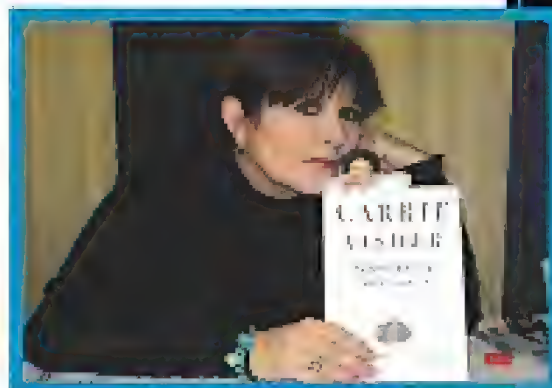
Get out of space! You know, she's obsessive-compulsive, so take more time for yourself! Go shopping, get a massage! Don't always lean back; it's just gonna wear you out and give you heart trouble before you're 40!

**NAME: CARRIE FISHER**  
**ALIAS: PRINCESS LEIA ORGANA**

**FIRST APPEARANCE:**  
**EPISODE IV A NEW HOPE**

Do you think she'd have been a little more easygoing with Han if she were on Prozac? No, there's just now way you are gonna be easy going with Han!

If Leia had had visited the Mos Eisley cantina, which cocktail would she have preferred? A smoking mynock!



Let's say that after several smoking mynocks Leia decided to karaoke while the cantina band played backup. What song would she select? Billie Jean [You're Not My Lover]

If you were recasting *Star Wars* today, which actress would you cast in the role of Princess Leia?

Maybe Ellen Page from *Juno*. I also like Mary Louise Parker from *Weeds*. But I don't know if they'd need galactic tape.

Since you are a highly-respected script doctor, which *Star Wars* scene would you have liked to have changed?

I would have given myself—as I tried to do—dialogue when I was with Jabba the Hutt. As my co-travelers [Luke, Han and Chewie] are walking away, I wanted to say, "Don't worry about me, I'll be fine..." Seriously! 🙄





Words: Jonathan Wilkins

# WATTS THE STORY

ROBERT WATTS' ASSOCIATION WITH LUCASFILM BEGAN AS PRODUCTION SUPERVISOR ON THE ORIGINAL *STAR WARS*. HE WORKED ON ALL THREE FILMS OF THE ORIGINAL TRILOGY, AS WELL AS THE FIRST THREE *INDIANA JONES* MOVIES.

**Who's That Man?**  
Robert Watts was the guy who brought the *Star Wars* unit to shoot in Norway; bet the crew loved him!







**Insider:** How did you come to be involved in *Star Wars*?

**Robert Watts:** I'd worked on a film called *The Wreck of God*. I wasn't a member of the Producers Guild of America, but was allowed to do it because it was shot entirely in Mexico. I was back up in L.A. at MGM, where I couldn't work on the post-production, so I was just handing it over and leaving. A producer rang and said he had heard there was an English production manager in the studio. That was Gary Kurtz and it was just before they began shooting *American Graffiti*, in 1972. He asked me about shooting in England. He then contacted me two years later and asked me to send a resume. I didn't hear anything for another two years, until I was trouble-shooting on a movie in Greece. Fox flew me to see Gary. They had all the usual suspects lined up for the production management supervisor role, but because I'd met him before I got the job!

History repeats itself because the same thing happened years later when I was leaving Lucasfilm. Rick McCallum had met George before, so it was similar to my situation. I re-introduced Rick to George, as I had been re-introduced to Gary, and Rick went on to do a truly magnificent job.

Did you think *Star Wars* would be a big success?

I always thought the movie would be a hit. I expected it would probably do James Bond kind of business, which was top of the range at the time, but I don't think anybody expected it to take off like it did. The film to which it bore the nearest comparison was 2001: *A Space Odyssey*, which I had worked on with Stanley Kubrick, but that was a very different world, in which everything was pristine.

In a sense, the difference between those two movies is that 2001 was what you might call hard science fiction. Stanley Kubrick insisted that everything was correct, that airlocks worked, that there was no sound in space, and so on. *Star Wars* is more of a science fantasy because we didn't really bother with any of that stuff. While everything in Kubrick's film was immaculate, in *Star Wars* it was grubby, so the Millennium Falcon needed oil and it didn't always get into hyperspace. I think that sense of reality — albeit in a fantastical setting — is partially what caught the public imagination.

How did you prepare to work on the first film?

George showed us four movies before we began the shoot: 2001, *Silent Running*, Fellini's *Satyricon* and Sergio Leone's *Once Upon a Time in the West*. *Satyricon* contains all those kind of elements you see in the cantina sequence. He wanted us to get that dusty, used look into it that you find in *Once Upon a Time in the West*. It was a really tough project for George because he hadn't done anything of that size before. He hired the crew members because we had experience with big movies. I talked to George a lot during shooting. It was a difficult shoot, partly because Fox wasn't sure of the film. Luckily, Alan Ladd Jr. stood by us and when the movie opened, it doubled the price of Fox's stock on Wall Street.

Fox never tied up the sequel rights, which shows the lack of confidence it had in what George was doing. So when it became a huge hit, George owned it all!

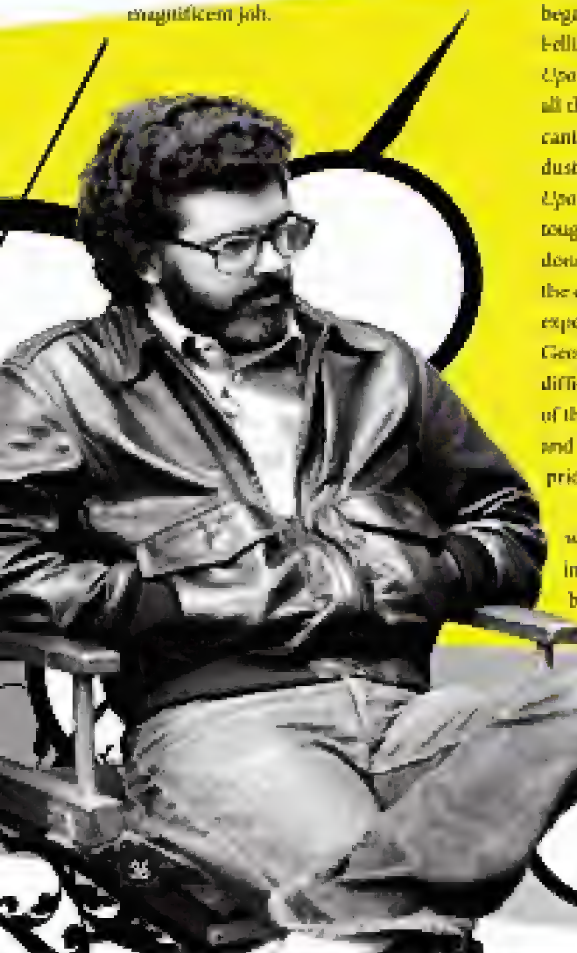
When we came back to make

**Main Photo:** The Empire Strikes Back unit on location in Norway (courtesy Robert Watts). **Above:** Harrison Ford and George Lucas in a waxy alien's lair from *Return of the Jedi*. **Below Left:** George Lucas.

*The Empire Strikes Back* things were different because we weren't being beaten up by Fox. In fact, George financed it, with his own money, but Fox was distributing.

Can you recall where you were when you realized that the film had been a hit with the public?

I was making a film in Northern Afghanistan. I used to buy *Time* magazine and *Newsweek* as it was the only way to keep in touch. I bought my copy of *Time* one week and I opened it up straight onto a bunch of color pages of pictures from *Star Wars*. I thought, "Bloody hell!" I had no idea it had taken off to such a huge extent. I finally got to experience the phenomenon first hand. Nobody could have predicted what it would become. Certainly I'm blown away that it's still such a huge deal. I've been away for a while and I'd never been to a convention before. I went to Celebration IV in L.A., I was sitting backstage when I went on to do a







**"Star Wars was grubby, so the *Millennium Falcon* needed oil and it didn't always get into hyperspace. I think that sense of reality caught the public imagination."**

panel, and there were Dennis Muren, Richard Edlund, Ken Ralston, Phil Tippett, Ben Burtt, Norman Reynolds, and myself.

I'm sitting backstage and I asked, "Let's start with you Dennis. How many Oscars have you got?" He said eight. I asked the other five. None of them had less than two. I was the only one who hadn't got one!

**How did your kids react to dad being involved in *Star Wars*?**

My kids visited the set during the filming of the cantina sequence. My eldest son was 14 in the summer when we were shooting *Empire*, and I got him a job with the camera crew. He's now a captain on a Boeing 747. They grew up with it. It's strange. I asked them what it was like, and they said it was just normal.

**Was there talk of sequels at the time?**

When we started, George said there were three in this particular cycle. The original film was designed to be a standalone picture

if it needed to be. If it hadn't been successful, then there wouldn't have been any more. We took the set for things like the *Millennium Falcon* and we did what's known as pack striking. We sectioned it and stored it on the backlot at Elstree in case we needed it again. We did this for a few sets that we thought would be useful if required for a sequel.

**How would you compare working with Stanley Kubrick to working with George Lucas?**

They're very different characters. Stanley is portrayed as a reclusive genius, but he was one of the funniest men I've ever met. George is perhaps a little more straight-laced. With Kubrick you'd be pretty much married to him when you started a film. I'd call you up on Christmas Day to discuss business!

George is a very different person. He's very private. In some ways he's shy, but he's treated me with such fairness ever since the

start that I have nothing but praise for him and what he's achieved.

**What were your impressions of the largely young cast?**

I've done six films with Harrison Ford, who evolved into a huge star! That's a strange thing because when we made *Star Wars* the two most famous actors in it were Alec Guinness and Peter Cushing! Mark Hamill, Harrison Ford, and Carrie Fisher hadn't really made any movies of note. Harrison had done a small part in *American Graffiti*, but he was well under everybody's radar. Of course the success of *Star Wars* made them all household names.

**Given the great variety of factors involved in making the films, did *Star Wars* productions always stay on schedule?**

The second film went over schedule and budget for a variety of reasons. Irvin Kershner is a very particular director and in many ways it's the best of the three





movies. It's the one that had the ability to establish character better because it was definitively a middle episode that didn't resolve. It didn't have to because we knew we were going to do the third one—there wasn't any question. *Return of the Jedi* was bang on schedule and budget. We were very good at it by then!

***Return of the Jedi* was the last *Star Wars* movie you worked on.**

*Return of the Jedi* was the only one of three where we didn't start on location. We did all of the studio interiors like Jabba's palace first, at Elstree. Once we'd wrapped up in England we went to Yuma, Arizona. We actually stayed in California, just across the state line. We shot the exterior of Jabba's sail barge with the Sarlaac pit. It was almost the most south-easterly point in California. Then we moved up from there to the most north-westerly point in California, a place called Smith River. Three miles up the road was the Oregon state line. Two very different

and diverse locations, yet both in the same state! We completed the film there and then we went back to do all the bluescreen work with the speeder bikes. That's when Richard [Marquand, director] and I performed our brief roles [as AT-ST drivers]. I didn't know I was going to be in the movie until I came in to work that morning. It was a last minute decision!

**Was George Lucas always an active presence on set?**

George is very hands-on. He was much more around on the *Star Wars* movies than he was on the Indy films. George trusted us and we got on with it. If we were ever in trouble he'd come to help out, but that was very rare. We did lose Harrison for eight weeks on *Temple of Doom*, but Steven and I resolved the problem of shooting around him before George arrived.

**Was going back to Tunisia ever an option for the Tatooine sequences?**

I don't think it was ever considered. We recreated it in a place called Buttercup Valley. All we needed was that sense of background, but it was a major set construction because we had to create the exterior of Jabba's barge.

We created a fictitious film project called *Jiffie Harvest*. We had T-shirts that said "*Blue Harvest: Honor Beyond*

Imagination." We created a fictitious company. I've still got my T-shirt! I'm told they're worth a fortune! It was all to divert what was quite a rabid fan base and the media, but of course it didn't fool anyone.

The set had to have a fence all the way around it and the fans started hanging onto the chain-link fence like mosquitoes on a net!

It was the first time I got slightly freaked out because I was walking inside the compound and this lady who was hanging on the fence yelled out: "Hey Robert, how's your appendix?"

I'd had acute appendicitis in the middle of shooting *Raiders of the Lost Ark*. There was a book about the making of the film and that was mentioned. So I went over and said, "Oh, it's alright." When I was at *Celebration IV* I met the lady again! She's in the PR business in the movies!

**The crew behind the camera are now just as famous as the cast.**

It's gone to a level now that's quite remarkable. At *Celebration Europe* for example I did the last panel of the entire event, which was called "Producing the Original Trilogy." We finished and I walked out. There were lots of fans milling about. I hadn't appreciated they'd all been watching me talk, so I got mobbed!

A lot of the fans had "Three Day Adult"



EXPANDED UNIVERSE >>>

## THE INDY ADVENTURES

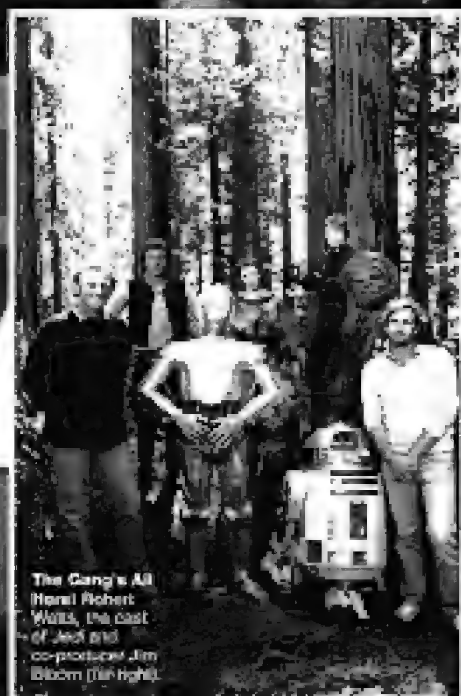
"At the end of *The Empire Strikes Back* we were doing some bluescreen work in London when George said, 'Read this' and he gave me the screenplay for *Raiders of the Lost Ark*. I read it and said, 'This is a very busy script, George.' He said he wanted me to work on the film, but I needed to meet Steven Spielberg. I ended up working on three *Indiana Jones* movies!

"When we were casting *Indiana Jones*, we had Tom Selleck signed to do it, but he'd done a pilot called *Magnum P.I.* that was picked up. We were stuck until somebody realized we had the man for the job in our own backyard: Harrison Ford, who proved to be magnificent in the part.

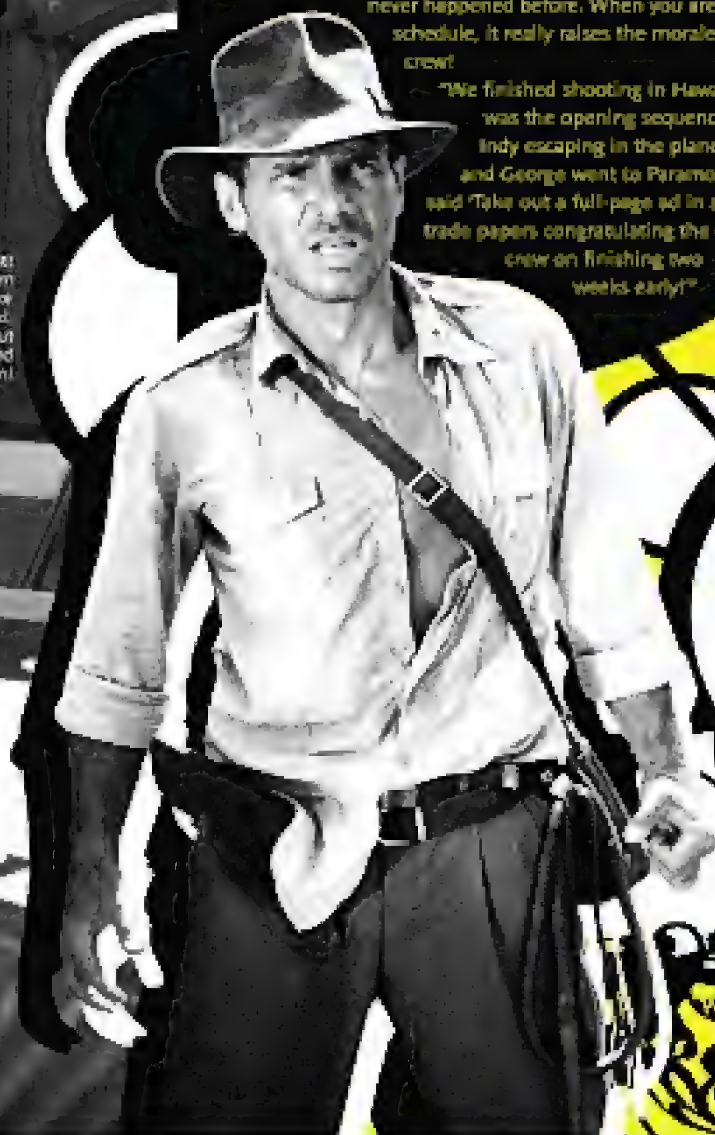
"Steven Spielberg had just come off *JPL*. When I met him he was doing post-preview edits. I was concerned because I knew how much *JPL* had gone over-budget, so I rang the assistant director and asked what he was like. He said to expect to go over time by 50 per cent. I scheduled the film initially for 23 weeks. I showed the plan to Steven and he said, 'No, I'll do it in 17 weeks.' By that point I was getting even more nervous. But we shot it in 15 weeks! We came in two weeks under schedule. It'd never happened before. When you are ahead of schedule, it really raises the morale of the crew!

"We finished shooting in Hawaii, which was the opening sequence with Indy escaping in the plane. Steven and George went to Paramount and said 'Take out a full-page ad in all the trade papers congratulating the cast and crew on finishing two weeks early!'

Blue Harvest:  
Watts with Robin  
of the Jedi director  
Richard Marquand,  
bringing about  
Homer Beyond  
Imagination!



The Gang's All Here! Robert Watts, the cast of *Jedi* and co-producer Jim Bloom (far right).





written on the laminate around their necks. So I said, "What happens on the fourth day? Do you turn back into a child?"

Even small kids came up, and because it was Sunday their tickets said "Sun Child" and I said "Oh you're the 'Sun Child' are you?" They looked at me like I was bonkers! They all asked for my VIP tag. I said "No, my grandkids will kill me if I give that to you!" I signed autographs for 40 minutes.

I've signed the odd autograph here and there over the years, but I signed more there than I have in my entire life. I'm not an actor, but my [half] brother is Jeremy Bulloch, who played Boba Fett, and he's doing it all the time. The actors have a more public profile. Most people don't know what a producer does. I say a producer nurtures talent, because he hasn't got any himself!

How did Jeremy get the role of Boba Fett?

George used to tell us the story, taking notes and ideas and as he did so, and the character of Boba Fett emerged. The first time I ever saw

#### EXPANDED UNIVERSE >>>

##### NAME & RANK

"I play a part in *Return of the Jedi*, which lasts about 28.2 frames in the whole film. I was the only character in the entire series called by his own real-life name and rank (AT-ST driver Lt. Watts). I appeared alongside the director, Richard Marquand."



Conquer the Hour, Conquer the Moon: It's AT-ST driver Lt. Watts!

"I always thought *Star Wars* would be a hit. I expected James Bond business, but I don't think anybody expected it to take off like it did."

the costume. It wasn't Boba Fett. It was completely white. He was going to be a 'super star introspect.' Duwayne Dunham modelled it so we could all have a look at it, but the suit didn't quite fit.

At that point I'd never managed to give Jeremy a job on a film. So I rang him up and said "If the suit fits, the part's yours." He came in and it fit. That was in 1979 and it's still going on, that job! The villains are always popular, but I had no idea that character would be such a fan favorite. Jeremy put a lot of effort into it.

Which is your favorite film of the *Star Wars* trilogy?

Ultimately, it has to be the original *Star Wars*. The opening shot of the Rebel blockade runner, followed by that Scar Destroyer was simply breathtaking. The sheer energy of the thing... It was so groundbreaking and new. ☺





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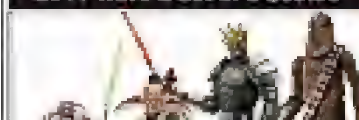
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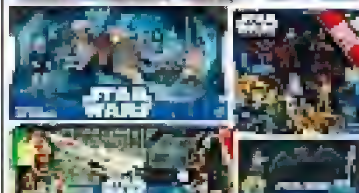


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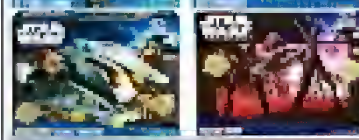
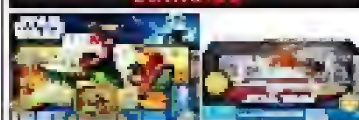
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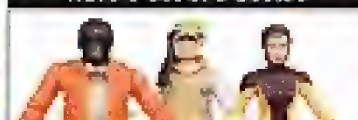


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Movie Rep 12 Back-C  
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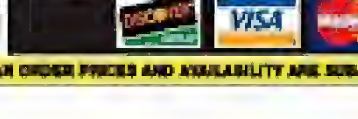
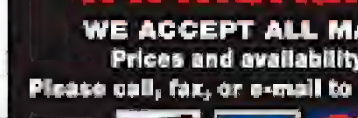
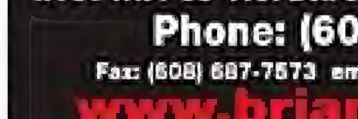
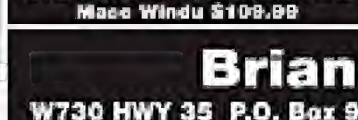
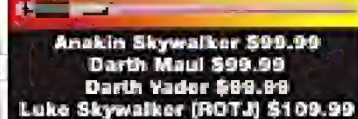
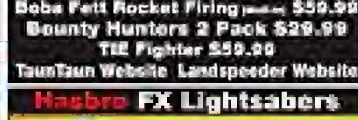
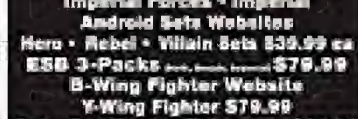
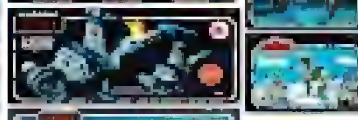
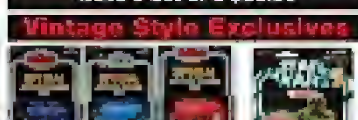
### The Vintage Collection



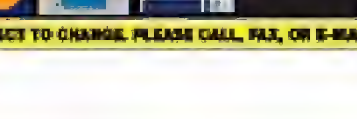
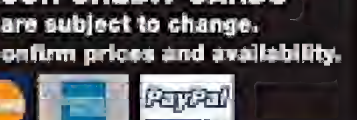
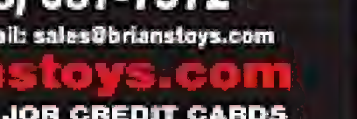
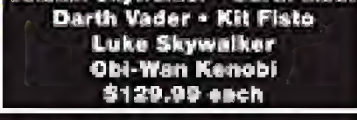
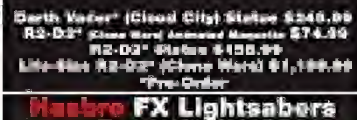
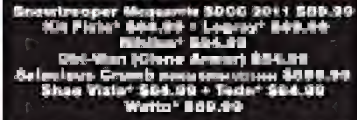
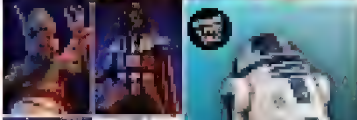
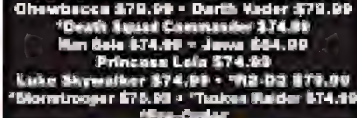
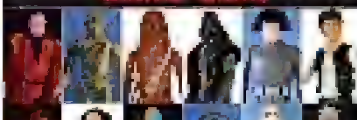
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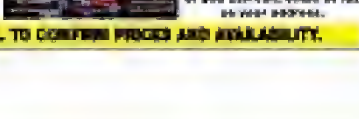
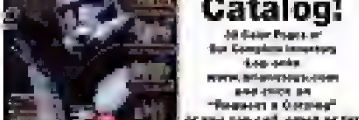
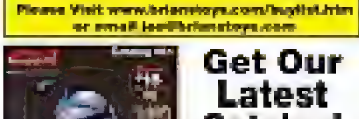
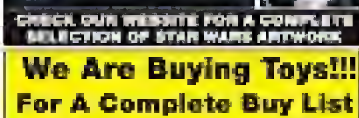
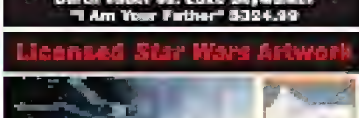
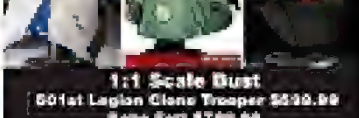
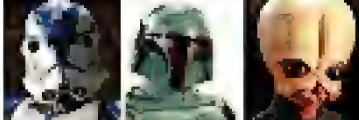
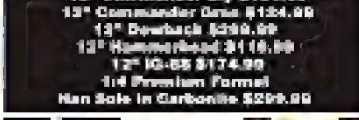
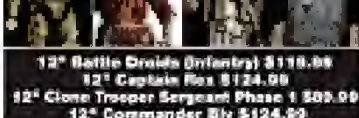
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### Gentle Giant

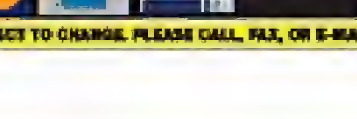
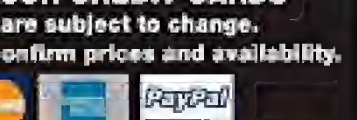
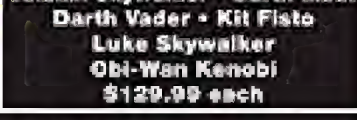
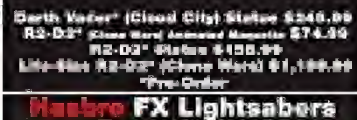
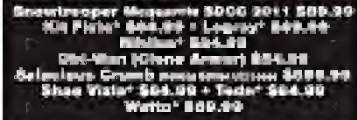
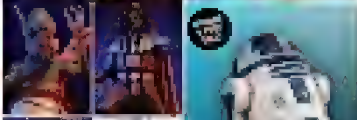


### Sideshow Collectibles



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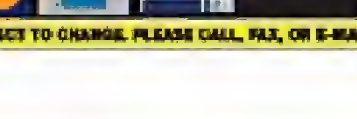
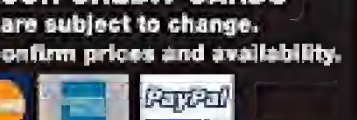
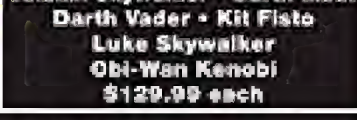
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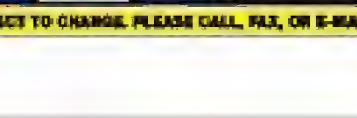
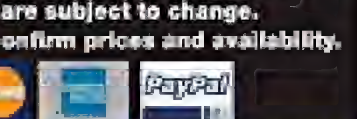
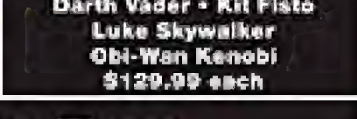
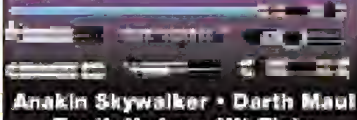
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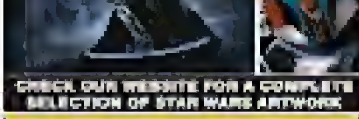
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# MY STAR WARS

RICHARD LEPARMENTIER WILL BE FAMILIAR TO STAR WARS FANS FOR PLAYING ADMIRAL MOTTI—THE IMPERIAL OFFICER WHO DARES TO TALK BACK TO DARTH VADER AND SUFFERS ONE OF THE SITH LORD'S FAMOUS FORCE-CHOKES FOR HIS INSOLENCE! THE ACTOR SHARES HIS MEMORIES OF THE MOVIES WITH *STAR WARS INSIDER*. **INTERVIEW: JONATHAN WILKINS**

**When did you first become aware of *Star Wars*?**

I was in LA for the opening of *Rollerball* and my agent called about a "space western" that George Lucas is doing." She sent me for a meeting and a video screen test with George. All the actors read the Han/Greedo scene. I think they saw 500 people in the first week. Nine months later I was offered a part, but not Admiral Motti. It was a two-line part, which I turned down. That scene was cut, and a month after that I was offered Admiral Motti. I've always said that my best career move as an actor was turning down *Star Wars*!

**What's your favorite *Star Wars* movie and why?**

*A New Hope* because every moment was new; you were taken into a world that was unlike any seen in the movies before. I was just caught up in the story and the look of it.



**Do you have a favorite scene?**

Mine! I'm kidding, but it is an important scene: the first time you see the dark side of the Force. So many people have told me that scene scared them so much when they saw the film at the age of eight or ten. There are stunning moments throughout though. The opening scene is still the best opening scene in any movie—I don't think it's been equaled!



**Can you recall the first time you saw *Star Wars* and what your reaction was?**

Very clearly. I missed the cast and crew screening as I was in France on a film, so I went with my girlfriend Sarah [Douglas]—who later played Ursa in *Superman*—and her two nieces and nephew. They were 12, 10 and 8, the perfect ages. We saw it with a paying audience at a 1,500-seat theatre in London. It was amazing to be part of a real audience experiencing that film for the first time. I haven't had that feeling seeing a movie for the first time again until *Inception*.





Where did you sign your first Star Wars autograph? I think it was at home. My agent forwarded me some things a fan had sent through to him. I became aware of the whole convention world at a very small event in Reading, near London, in 1999.

*Richard LeParmentier*

Do you have a favorite Star Wars toy?

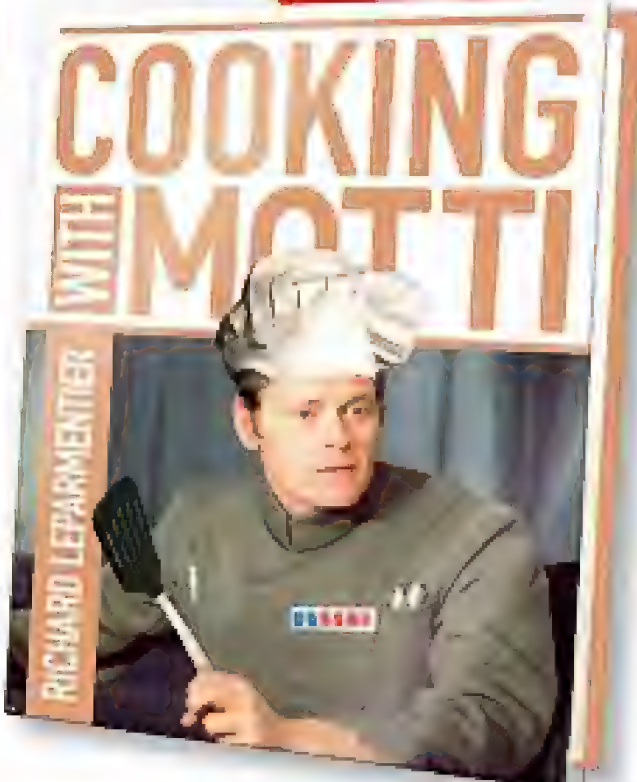
The Millennium Falcon because I'll never forget the look on my son's face when he opened the box. He loved that toy.



Can you reveal an exciting fact about yourself that fans won't know? I'm a pretty darn good cook!



When did you realize you'd become a fan? My wife, kids and I were in Paris: we were having breakfast at a fantastic cafe behind Notre Dame. It was an old-fashioned cafe with a great view. One of the waiters recognized me. It was so strange because it's the last place I thought I'd be recognized!





# I HAVE A BAD FEELING ABOUT THIS!

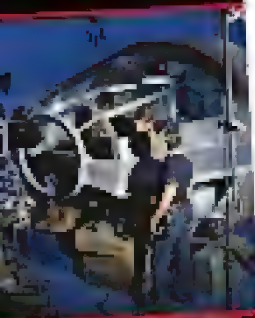
LONG BEFORE THE CLONE WARS, OR EVEN THE EWOKS AND DROIDS HOUR, STAR WARS' FIRST FORAY INTO THE WORLD OF TV WAS UNFORGETTABLE FOR ALL THE WRONG REASONS. SEE THE WOOKIEE HOMEWORLD FOR THE FIRST TIME! MEET CHEWIE'S FAMILY! WHAT COULD POSSIBLY GO WRONG? ALEX NEWBORN SETS COURSE FOR KASHYYYK AND LIFE DAY!

**T**here's a profound moment in the oft-lamented *Star Wars* Holiday Special, when Jefferson Starship frontman Marty Balin looks skyward as he ponders lyrically, "Yes, I would really like to know. What are they watching us for?"

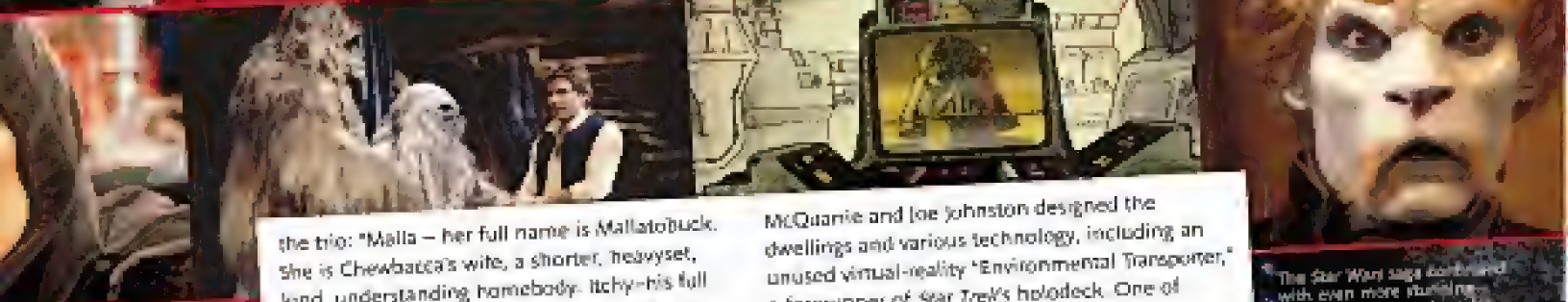
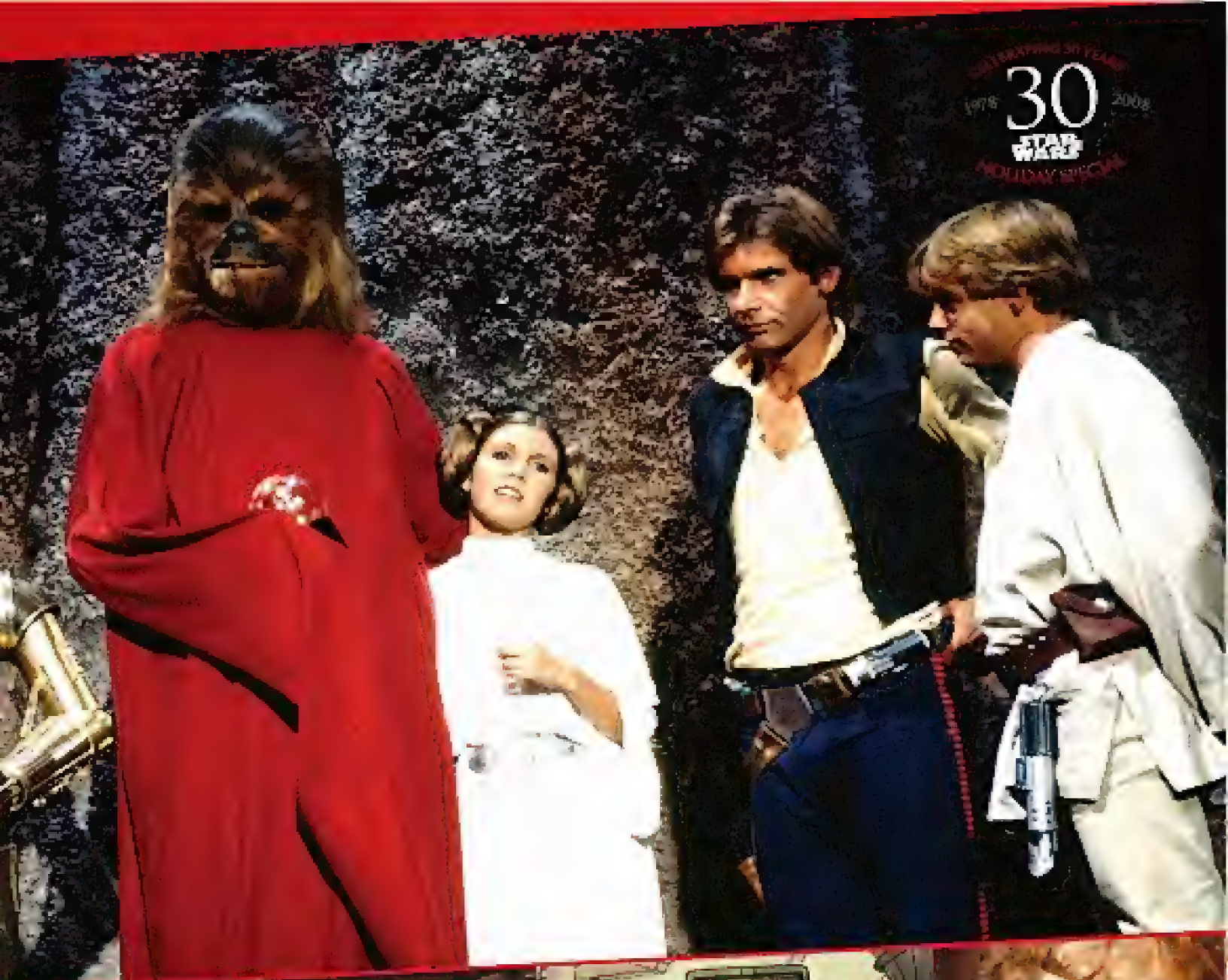
Sure, we've all poked fun at the infamous *Star Wars* Holiday Special. Even George Lucas, voicing himself for the Robot Chicken "therapy" promo said: "It all started in 1978 when I let people make a *Star Wars* TV special without me.... It came out so badly!" Joking aside, Balin's question remains: "What are they watching us for?" Why does nearly every *Star Wars* fan eventually seek out the Holiday Special, even despite warnings from whomever provides them with a copy? Is it simply because it aired only once—on November 17, 1978—and was never repeated? Surely, like Vader, there is some good in it?

## CHEWIE: A FAMILY GUY!

The introduction of Chewbacca's family was one of the first expansions of the *Star Wars* universe. The fourth Holiday Special draft script describes







the trio: "Malla — her full name is Mallatobuck. She is Chewbacca's wife, a shorter, heavyset, kind, understanding homebody. Itchy—his full name is 'Old Atchituck' [later changed to Atchituck]. He's Chewie's father, a gray-haired, cranky, 400-year-old cuss. Lumpy—"Lumpawarrump" [later Lumpawarrump] is Chewbacca's son, a short, plump, leisty 10-year-old." These characters would later appear in comics and novels, where we learn such fascinating tidbits that, upon becoming an adult, Lumpawarrump took the name Lumpawaroo.

They're first depicted at home on the Wookiee-world "Kazook," subsequently renamed Kashyyyk. *Star Wars* artists Ralph

McQuarrie and Joe Johnston designed the dwellings and various technology, including an unused virtual-reality "Environmental Transporter," a forerunner of *Star Trek's* holodeck. One of McQuarrie's stunning "treehouse interior" paintings details a giant bantha "drumstick" on the table, and a grismish "Father Christmas" hologram watched by Lumpy.

A blueprint of the kitchen reveals a set designer's note that the sink "must be practical [fully functional]. The faucet details show the trademark Wookiee blending of organic components with high-tech, featuring bamboo spigots, flexible plastic tubes, and a brushed aluminum backplash.

The *Star Wars* saga continued with even more stunning creatures from a galaxy far, far away!



## WOOKIEE WORDS!

Wags complain about Chewbacca's family speaking only their native Shyriiwook, without subtitles. But Ben Burtt had just received a Special Achievement Oscar [on April 3, 1978] for "creation of alien voices" in *Star Wars*. It's little wonder the producers wanted to showcase his talent!

Burtt recalls in his *Galactic Phrase Book and Travel Guide*: "I was faced with creating and sustaining an entire hour of Wookiee conversation. I went out [sound] collecting to the Olympic Game Farm in Sequim, Washington. They had a dozen or more captive bears of various species, and I spent two days getting them to vocalize. Grizzlies provided a basis for grumpy old grandpa and some black bears for Malla. For Lumpy I needed something cute, and I eventually found what I needed at the San Jose Baby Zoo, where I recorded a baby bear named Tank."

## WOOKIEE LOOKS!

Although Stuart Freeborn made the original Chewbacca costume, three new costumes were made, primarily by Stan Winston. Winston had no studio of his own at the time, so he worked with his friend Tom Burman. Tom and his brother, Ellis, helped on the Wookiee bodysuits, using "fur" mined from dozens of human-hair wigs. Whatever happened to the Winston-made Wookiees? Lumpy's mask can be seen in Don Bies' Archives tour on the 1993 Definitive Collection Original Trilogy laserdiscs. In 2005, Bies told Scot Kilwood that all three Wookiee bodysuits, as well as the masks for Lumpy and Ichy, are archived, but sadly the whereabouts of Malla's beautiful mask are currently unknown. Other props archived are Lumpy's "whittled" X-wing toys and the yellow computer that plays the "Story of the Faithful Wookiee" cartoon segment.



**"AT PRACTICALLY EVERY CONVENTION I GO TO I GET INQUIRIES ABOUT THE HOLIDAY SPECIAL FROM FRIENDS WHO WOULD LOVE TO SEE IT!" - PETER MAYHEW**

## ANIMATED ADVENTURE

Noteworthy as Boba Fett's debut, and for being voiced by original *Star Wars* actors, the animated segment was produced by Nelvana Inc. in Canada, which later animated the *Droids* and *Ewoks* TV cartoons. Although a 1985 *Droids* episode caused massive continuity headaches with an earlier meeting between Fett and the droids, Nelvana's first go at animating the *Star Wars* universe is generally praised as the Holiday Special's saving grace.

Even the paper insert with Kenner's mail-away Boba Fett figure mentioned his role in the special, erroneously re-christening it "A Wookiee [sic] Holiday." Kenner conceptualized several possible toys from the special, including Boba's Sea Serpent—complete with a mysterious "mind harness" accessory—and action figures of Chewie's family that made it to the mock-up stage before being cancelled. Standard Chewbacca figures were kit-bashed to become Malla and Ichy, while Lumpy was a resculpted "Johnny," the little boy in the Fisher-Price Adventure People line.

The script revealed that the cartoon's Rebel leader was named General Ristt, apparently a stylized version of a minor character from *Star Wars* Yavin 4 base scenes, judging by the facial hair. One of Ristt's lines in the cartoon was redubbed before broadcast: "We're in mortal danger from our own forces," was originally the much darker: "The Wookiee has killed him [Han], and now he means to kill us, too!" Another cut excised exposition about Fanna system's seven planets and 35 moons. Interestingly, a 2002 arrivals/departures sign was installed in Disneyland's *Star Tours* ride which lists Flight Five originating from Fanna.



## WOOKIEE WONDERS!

Six-foot-seventeen Mickey Morton (Malla) and three-foot-eleven Patti Maloney (Lumpy) were veteran performers who'd worked together on *Far Out Space Nuts*. It's doubtful they expected to reunite to play "mother" and "son," but when casting masked characters, height is more important than gender! The late Morton's credits include a live-action Solomon Grundy in *Legends of the Superheroes* and *Star Trek: The Motion Picture*, who fights Kirk in "The Gamblers of Triskelion." Patti Maloney played Tina, Twiki's robot girlfriend on *Buck Rogers in the 25th Century*, and even donned the Twi'lek costume herself for two episodes. In addition, Maloney acted alongside Carrie Fisher again in 1980's *Under the Rainbow*.



It's the only non-film planet listed, an obscure shout-out to the *Star Wars* Holiday Special.

## OLD FRIENDS RETURN

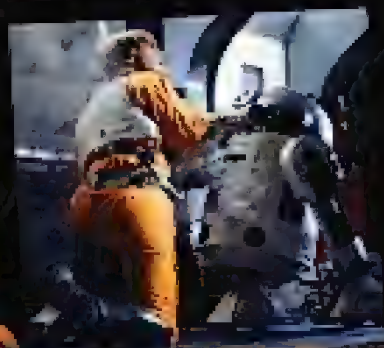
Practically the entire main cast of *Star Wars* returned for the Holiday Special, with the exception of Kenny Baker. Anthony Daniels reprised C-3PO for the first of many repeat performances. He later told *Star Wars Insider*, "I had fun working on it, but as a safety measure I didn't actually watch it." Harrison Ford turned in his usual solid performance; in the very first scene, we witness Solo telling Chewie, "Trust me!" well before Indiana Jones popularized the line!

The daughter of two famous singers, Carrie Fisher offered her own vocal contribution during the finale, which can now be found on an officially licensed CD. The disc accompanies Steve Sansweet and Pete Vilmur's *Star Wars Vault* book, which also includes a reproduction of the script page containing the lyrics. Funny enough, Fisher also wore the famous Leia buns and sang when she hosted *Saturday Night Live* on November 18, 1978, the night after the Holiday Special aired. It was a very special weekend for Leia fans!

James Earl Jones was tapped for voice work on the cartoon, and to redub some cut Vader footage. He was originally uncredited at his own request on *Star Wars*, so seeing his name in the Holiday Special's opening titles was a revelation to many fans.



Luke and R2. Back in action in '78!



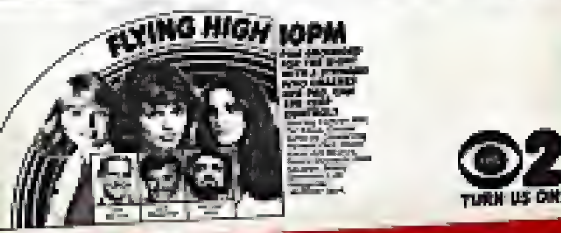
## LEFT ON THE CUTTING-ROOM FLOOR!

Luke Skywalker talks to Malla via wall-screen: "This is so frustrating. You can understand me, but I can't understand you. And none of us can understand Artoo!"

Another deleted line: "Where's C-3PO when you need him?" predates Goldenrod's similar sentiment about R2 in *The Empire Strikes Back*.



Ackmena takes a break from her bartending duties.



"I HAD NO IDEA IT WAS EVEN A PART OF THE WHOLE STAR WARS THING. I JUST REMEMBER SINGING TO A BUNCH OF PEOPLE WITH FUNNY HEADS." — **BEA ARTHUR**

## GUEST STARS

### BEA ARTHUR AS ACKMENA!

In 1978, Beatrice Arthur was a hot TV commodity as the title character in the series *Maude*. She was friends with the composer who'd added the "Goodnight, But Not Goodbye" lyrics to the Cantina band song, and so she was tapped to play the bartender Ackmena. In 2005, Arthur recalled, "It was a wonderful time, but I had no idea it was even a part of the whole *Star Wars* thing. I just remember singing to a bunch of people with funny heads." Considered a high point of the special, Ackmena was Acknowledged in a fun cutaway Cantina illustration for James Luceno's 2004 *Inside the Worlds of Star Wars*, as the "nightshift bartender" requesting "better hours" from Chalmun, the Wookiee proprietor.







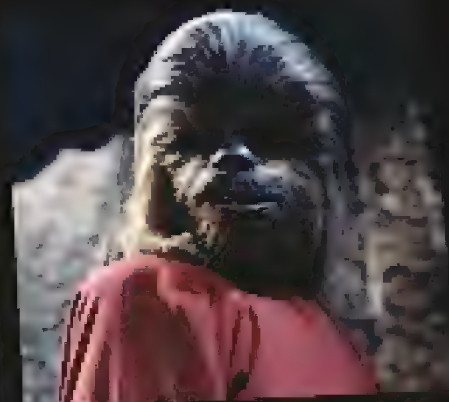
## HARVEY KORMAN AS KRELMAN, DROMBOID AND GORMAANDA!

The late Harvey Korman co-starred as Ackmena's 11-fingered admirer Krelman, the techno-leptic "Amorphilian" Dromboid and the four-armed Chef Gormaanda, the "Julia Child of the Milky Way." Korman portrayed Krelman as surprisingly sweet, sincere and sympathetic, considering he has a blowhole on the top of his head. *Star Wars Insider* attempted to interview Korman in 2003 for the 25th anniversary of the Holiday Special; the phone call with his agent was unintentionally hilarious, as the confused man kept marveling, "Harvey was in *Star Wars*? Harvey?"

## ART CARNEY AS SAUN DANN!



Loveable Art Carney plays Saun Dann from the Trading Post on Wookiee Planet C, friend to Chewbacca's family and secret member of the Rebel Alliance. *Honeymooners* fans will recognize Carney's comedy style as sewer worker Ed Norton, and the script even describes one trademark bit as "Trader Dann does Norton shtick." (Similar stage directions call for R2 to give a Jack Benny stare, an Oliver Hardy take, and more.)



The aile every kid wanted: Han Solo

## LEGACY!

Factor in the song by Jefferson Starship, the holographic circus troupe, some ineffectual Imperial antagonists (including the Wilhelm-screaming stormtrooper, B47[1]) and it's no wonder the *Star Wars* Holiday Special is accused of having an identity crisis. Perhaps it just had too many producers, directors, and writers trying to reverse-engineer *Star Wars* success, with not enough visionaries at the helm making a cohesive whole.

In an interview in 2000, Ben Burtt opined, "It needs re-editing. It could be re-cut and re-released. If you tightened up the story, I think you could have another little episode." Peter Mayhew wondered, "Why hasn't it been released more? At practically every convention I go to I get inquiries about the Holiday Special from friends who would love to see it. It's one of those things that Chewie fans and *Star Wars* fans would adore."

Every mistake can be learned from.

George Lucas learned not to relax the reins on his creation. As one of the earliest spin-offs, the Holiday Special earned its place in the saga's history by establishing that no one could duplicate *Star Wars*' unique success, not even by whipping and stirring in many of the same ingredients. The special remains unreleased on video even to this day.

Alex Newborn has seen the Holiday Special hundreds of times, but has never seen *Citizen Kane*. Special thanks to Skot Kirkwood, John Davis, Peter Flessas, Jim Luceno, David Yeh, Chris Rinehart, Owen Driscoll, and Paul Hruby. 🍷



## DIAHANN CARROLL AS MERMEIA!

Academy Award nominee Diahann Carroll appears as Hoth's holographic fantasy woman, Mermela. She's easily the most talented soloist in the show, but her number is often overlooked because of the suggestive nature of the sequence. Her feathery Bob Mackie headdress inspired the Omwati race in Kevin J. Anderson's *Jedi Search*, exemplified by the character Owl Kux.

## MORE FROM MOS EISLEY

Cut scenes from *Star Wars* are recycled for the "Life on Tatooine" segment. Remember the still-legged alien in Mos Eisley? How about "Little Flash Gordon" outside the Cantina? An improvised on-set gag of actor Marcus Powell running under the stillwalker's legs didn't quite make the movie, but found a home in the Holiday Special.

Moslegoers loved the diverse aliens in the Cantina scene, so a similar sequence using those masks seemed like a good idea. Some additional new makeup by the Burman brothers complemented Rick Baker and Stuart Freeborn's original designs. The infamous "giant mouse" puppet, known as Tin-Tin Dwarf, was repurposed from the 1976 film *The Food of the Gods*, on which both Rick Baker and Tom Burman worked.

**"I was faced with creating and sustaining a whole hour of Wookiee conversation."**

**— Ben Burtt**



# INTERROGATION DROID!

THE LATEST  
INTERVIEW  
9.9.04



**STAR WARS INSIDER CATCHES UP WITH LUKE SKYWALKER AKA MARK HAMILL TO TAKE A LOOK AT THE LIGHTER SIDE OF THE FORCE! WORDS: CHRIS SPITALE**



As Luke Skywalker, Hamill has been a fan favorite. Here, he talks about the challenges of being a Jedi.

**Yoda says, always, young Luke Skywalker, always. What advice would Luke have given in return?**  
Use moisturizer!

**What do you think was harder for Luke to carry on his back: Yoda, or the knowledge that he smooched his sister-in-law?**

Yoda, because I had other people with their arms up my back manipulating him with cables!

**Didn't you think it was a bit creepy that George Lucas could still speak to Luke after he died? What if Luke had been on a hot date and needed some privacy? And why didn't Ben show up in when Leia plotted that kiss on Hoth?**

It was like having your parents looking over your shoulder... forever! And it was a chaste kiss. It was coming from the right place—no longues!

**Since Leia was clearly off limits, who do you think Luke should have got his rights on? Han? Malina? Or by Snuggles?**

Well, actually, Snow Bunny Padmé from the *Clone Wars* micro-series—why didn't George come up with more of these luscious babes back then?

**When Luke turned Vader's funeral pyre, what did smoked Sith Lord smell like?**

It was surprisingly pleasant and brought me back to toasted marshmallows at a campfire.

**As Luke was the savior of the Jedi, maybe running around the galaxy using his real name wasn't the best idea. What alias would you have given him?**

Well, let's see... "Jed Eye," but maybe that's too much of a giveaway. The fans will probably be able to offer better suggestions!



**NAME: MARK HAMILL**  
**ALIAS: LUKE SKYWALKER**

**FIRST APPEARANCE:**  
**STAR WARS, EPISODE IV A NEW HOPE**

**If Mark Hamill had a real working lightsaber, do you think he'd have accidentally cut off a hand long before Vader severed Luke's?**  
Mark has a much higher probability of being klutzy enough to do something like that! Luke seems to finally get it together over the course of those three pictures.

**If Darth Vader had cut off your right hand, how would you have reacted?**  
I'd probably be thinking, "Thank God it was the right hand because I use my left hand for writing!"

**Who do you think was better at doing housework chores like laundry, dish washing, and vacuuming: IG-88 or C-3PO?**  
Absolutely Artoo because Threepio was bound to give you lip about it!

**If Mark Hamill did a one-man show about his life, what would it be called?**  
"Showbiz is My Life... Sometimes." I love the contrast between complete conviction (if that's what you want) and an escape clause if you want it to go away. ☺







# TAYLOR MADE:





WORDS: CHRIS GARDNER

# SPECIAL EDITION

CINEMATOGRAPHER GILBERT TAYLOR HAS ENJOYED A PRODUCTIVE CAREER, AND AT 93 IS NOW ENJOYING A HAPPY RETIREMENT. FROM HIS FIRST MOVIE IN 1930, THROUGH HIS WORK LIGHTING THE OMEGA, STAR WARS AND FLASH GORDON, TAYLOR HAS CONTRIBUTED TO VARIOUS HORROR, SF AND FANTASY MOVIE FRANCHISES. IN THIS REVISED AND UPDATED INTERVIEW (WHICH FIRST RAN IN THE U.K.'S STAR WARS MAGAZINE 10 YEARS AGO), TAYLOR LOOKS BACK AT HIS TIME IN THAT GALAXY FAR, FAR AWAY....



"I THOUGHT THAT  
STAR WARS WAS  
A GREAT IDEA,  
AND THAT A SUDDEN  
CHANGE FROM  
WITCHCRAFT TO  
SPACECRAFT  
WOULD BE  
GREAT."



From R2-D2 and C-3PO droids, who often provided the comic relief in *Star Wars*

**W**hile many of the cast and crew working on the first *Star Wars* movie may have thought they were involved with an intergalactic turkey, veteran cinematographer Gil Taylor always suspected it was going to be a hit, despite the difficulties he encountered while working on the project.

"They had the biggest shock in the world when the premiere went like it did," the now 93-year-old Taylor remembers. "I knew it would be a hit because it was so different."

Fresh off the supernatural thriller *The Omen* (1976), and with *The Beatles* bio-pic *A Hard Day's Night* (1964) under his belt, Taylor clearly knew a thing or two about cult movies.

Taylor read writer/director George Lucas' script and thought it was wonderful. He would never have accepted the job if he had thought otherwise. Taylor was hired by what was then The Star Wars Corporation, after first choice Geoffrey Unsworth withdrew to make *A Matter of Time* with director Vincente Minnelli.

Here! Showing the seven locations of Tatooine in Tunisia



"I thought that *Star Wars* was a great idea, and that a sudden change from witchcraft to spacecraft would be great," says Taylor, who now lives in retirement on the U.K.'s Isle of Wight. "There was nothing that was distasteful, there was very little horror and it was not gory. That's what appealed."

His first job, before flying with 100 members of the cast and crew to the Tatooine locations in Tunisia,



Tunisia, was solving the problem of how to make the lightsabers visible on film. Taylor and his crew, a large number of whom had followed him from *The Omen* and had worked with him for 12 years, got to work solving the problem. "I soon had my camera assistants fighting with triangular strips of wood covered with [reflective] 3M material," Taylor remembers. "A small motor was incorporated in the lightsaber handles so that the blade would spin, giving it a fluorescent effect when the light was projected onto its surface."

Crew members were also experiencing problems with the radio-controlled R2-D2 behaving erratically, and toppling, until Taylor got involved. "I suggested, almost as an aside, that we might be wise to make a much lighter model and put a small person inside," Taylor says. "This was taken up and, after several fittings and one or two falls, Kenny Baker became the star everyone loves." Baker, who was among those who doubted *Star Wars* would be any good, later described Taylor as a "gentleman farmer" who would arrive at the studio in a Type 1 Jaguar.



The droids proved to be problematic, often malfunctioning in the Tunisian heat.

## PERFECT STORM

Taylor remembers more challenges for the entire cast and crew during the two weeks of filming in Tunisia, which started on March 22, 1976. There was bedlam on set when the partial facade of 90-foot-long Jawa sandcrawler, which had been constructed on location, was flattened in a freak wind and rain storm – the first in the area for half a century. "We went at the wrong time," Taylor says. "Instead of getting hard sun we got terrible weather."

Taylor thought that the location where cast and crew toiled in temperatures exceeding 100 degrees came across well in the film. The heat most affected Baker (inside R2-D2) and Anthony Daniels (C-3PO) in their droid costumes. "To their credit Kenny and Anthony never complained about the heat rashes they suffered when the sun eventually came out. I always had a tremendous feeling about Artoo and Threepio – those two together, I thought, were a great act. They made mechanical objects into humans."

Returning to London to finish the studio work at Elstree Studios, Taylor called for a redesign of the Death Star interior sets. While art director John Barry's sets were impressively large, Taylor found them difficult to light. Taylor's redesign saw rounded oblong holes cut in the walls through which 9,000 photo bulbs were illuminated.

"The Death Star had to be illuminated by its own lights, and they couldn't be ordinary. It had to be a laser and quartz setup," Taylor says. The bulbs were controlled by an elaborate dimmer system. "It gave me control to raise and lower the lighting balance to suit the action, depending on whether Darth Vader's black costume or the stormtroopers' white uniforms were being used," Taylor says.

The set modifications enabled better shots and added to the film. "I wanted George to be able to shoot 360 degrees up and down his corridors, and he could only do that by having an even light."



"I ALWAYS HAD A TREMENDOUS FEELING ABOUT ARTOO AND THREPIO – THOSE TWO TOGETHER, I THOUGHT, WERE A GREAT ACT. THEY MADE MECHANICAL OBJECTS INTO HUMANS."



Taylor also solved other problems. With the late John Stears, special production and mechanical effects supervisor, he worked on the look of the blaster bolt explosions on screen. "It was so complicated. At lunch time we used to test the explosives as everything was controlled. It was a grind, hard work all the way. Every shot had to be worked out when you had all those explosions taking place."

Taylor enjoyed working with the young cast, and got on well with Sir Alec Guinness. "Alec was wonderful. He would say 'Just keep your eye on me,' and if there was something not quite right I would tell him. He was a lovely guy."

Taylor credits part of the film's popularity 30 years later to the way the audience connected with the characters. "Some people shoot science fiction for effects, but in *Star Wars* I was shooting for good portraiture," Taylor says. "You can see their faces. You can see their eyes. That's why *Star Wars* popularity has lasted so long. It is very documentary-like, in the shooting, because of the way I organised the lighting in the starships."



Bill Taylor with David Prowse in 1997



Taylor found the Darth Vader jets to be very difficult to light effectively and had the design altered



The now 83-year-old Taylor enjoys a happy retirement. Photo: Chris Gardner

## "WORKING WITH THE BEATLES AND ROMAN POLANSKI, THOSE WERE ALL SPECIAL MOVIES, BUT *STAR WARS* IS UNIQUE"

When shooting wrapped, it wasn't the end of Taylor's association with the franchise. Twenty years later he was called out of retirement to return to a galaxy far, far away for the Hasbro project *Star Wars: The Interactive Video Board Game*. Back behind the camera, Taylor, joined by his script supervisor wife Diane, found the *Star Wars* memories flooding back.

British body-builder David Prowse was recalled to play Darth Vader, wearing an original costume from Lucasfilm's Archives at Skywalker Ranch in California, while Hasbro hired James Earl Jones to provide the Dark Lord of the Sith's menacing voice.

The sets were designed by Dick George Productions, which also handled some set construction on the 1977 film. Taylor and his team worked for two days on the project and filmed a total of 82 setups, including seven tracking shots.

"The photography had to match the original film," says Taylor, "but we didn't have the facilities or the money to do it. So I had to get the same results in a different sort of way, with different equipment."

Bill Taylor proved that even at 83 he was more than capable of continuing with his craft.

"The reason I'm more or less retired is not because I can't do it, but because of injuries," he said when *Star Wars Insider* first interviewed him a decade ago. "Production companies can't insure me. On my last film I had to have X-rays, blood tests – almost sell my soul."

"I think we did a great job on *Star Wars*," Taylor says. "Working with The Beatles and Roman Polanski, those were all special movies, but *Star Wars* is unique. It was a hell of an achievement and a tremendous job. It's something everyone who worked on should be proud of." 🙌



# AN IMPRESSIVE CAREER RECOGNIZED

**I**f Gil Taylor had followed his father's advice he would never have received lifetime achievement awards from the British and American Societies of Cinematographers.

Taylor's father claimed the film industry was full of "haridans, whores and gypsies" when his son, born in Bushey Heath, England, on April 12, 1914, expressed a wish to become a cameraman.

Having worked on more than 80 films with some of the world's top directors, Taylor was honored in 2002 with the British Society of Cinematographers' Lifetime Achievement Award. The American equivalent, for cinematographers whose body of work was done outside of the U.S., followed last year when Taylor was 92.

Russ Alsbrook, chairman of the ASC's awards committee, said Taylor's artistry had contributed to many memorable films that had made indelible impressions on audiences. "He expanded the vocabulary of visual storytelling and inspired many cinematographers to explore new ideas," Alsbrook said.

"This recognition is more important to me than an Oscar, or any other award I can think of because it comes from my peers," says Taylor, who received the award in the U.K. "I have always said nice things about American cinematographers."

Taylor ignored his father's wishes to take on the family's building business, and helped his

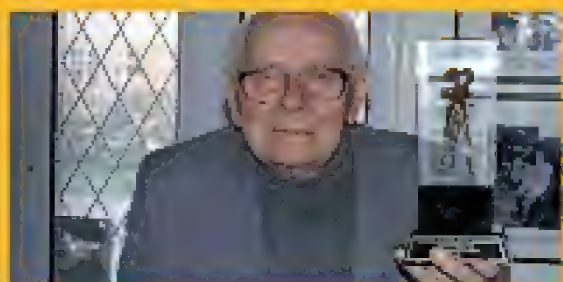


**Above:** Gil Taylor (center) with his father, John Taylor, and his mother, Mary Taylor, in a 1930s photograph.

**Top right:** Taylor (center) with his father, John Taylor, and his mother, Mary Taylor, in a 1930s photograph.

**Left:** Taylor (center) with his father, John Taylor, and his mother, Mary Taylor, in a 1930s photograph.

**Below:** Taylor (center) with his father, John Taylor, and his mother, Mary Taylor, in a 1930s photograph.



cameraman uncle on a film for Universal Pictures. He soon had a hand in the last silent film to be made at Gainsborough Studios.

Taylor remembers the halcyon days of the British film industry. "In the 1930s, film production companies had so many people on staff they could turn out a football (soccer) team or a cricket team," he says. "I played Saturday and Sunday football against Kodak and people up in the Midlands and everywhere else. It was a huge industry and you were rubbing shoulders and playing fullback with celebrated actors. The bigger the actor was, the more punishment he took."

At the outbreak of World War II in 1939, Taylor joined the Royal Air Force Volunteer Reserve. He put his camera skills to work in 1942 when, as a special envoy for British Prime Minister Winston Churchill, he became the first aerial photographer to record a night raid, carried out by 1,000 bombers over Germany. He delivered the footage personally to Churchill's residence at 10 Downing Street.

Taylor also filmed the Allies' liberation of the concentration camps at Belsen and Cella, which were part of Adolf Hitler's genocide campaign against Jews, gypsies, gay people and others. "I know the war was dreadful, but I was lucky," Taylor says. "I saw revolting things, but when you're sitting behind a camera it never looks quite as bad as when you're standing behind a gun. I would do it all over again."

After the war Taylor's reputation grew. He worked on such celebrated films as Roman Polanski's *Repulsion* (1965), and *Cul-de-sac* (1966). He earned





BAFTA nominations for both movies.

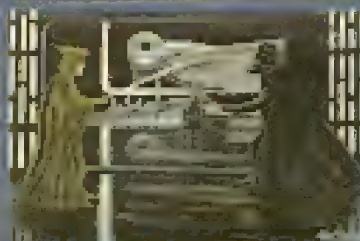
He also worked again with the legendary Alfred Hitchcock on *Frenzy* (1972), having previously been a clapper loader on 1932's *Number Seventeen*. "Working on a film should be an experience and it was with Hitchcock, who never got out of his chair, never looked through the camera once, but always knew what we were doing. And he never stopped talking."

Having worked through the silent era into talkies and through phenomenal blockbusters Taylor believes the film industry has gone downhill. "Good cinematography is becoming an ancient art, and that is the tragedy of it all," he says.

"Talent can only come from those people who are teaching students in film schools and a lot of those people haven't made films for 40 years so their methods are incredibly out of date."

In recent years Taylor has turned his hand to painting, and has even enjoyed himself by painting his vision of key scenes from *Star Wars*. "It gives me something to do," he says.

He made a rare appearance at an Isle of Wight *Star Wars* convention in 1997 where he was reacquainted with Garrick Magon (Biggs Darklighter) and the late Michael Sheard (Admiral Ozzel), who had appeared in *Green Yee* (1981), which Taylor had filmed. Taylor enjoyed the fans' appreciation for his craft. "They said it was really good, asked lots of questions. I signed a lot of autographs."



The light sabers proved a difficult problem for Gil Taylor.

A recreation of Taylor's own Star Wars-inspired paintings.

Taylor found Lucas quiet, and Alex Guinness "a lovely guy."



## TAYLOR ON LUCAS

"ON A LOT OF SCIENCE FICTION FILMS YOU'RE LOOKING THROUGH A SMOKE SCREEN. I WANTED *STAR WARS* TO HAVE CLARITY."

**D**uring the making of *Star Wars*, cinematographer Gil Taylor had very few conversations with director George Lucas. In fact, Taylor found Lucas to be extremely quiet. Lucas employed a documentary style of filming and gave the cast and crew very little direction. He admitted himself that he preferred to direct the movie in the cutting room.

In this respect, Taylor found Lucas to be similar to the late Stanley Kubrick, with whom the cinematographer had worked on *Dr. Strangelove* or *How I Learned to Stop Worrying and Love the Bomb* (1964). "George is very much within himself, and Kubrick was the same way," Taylor says.

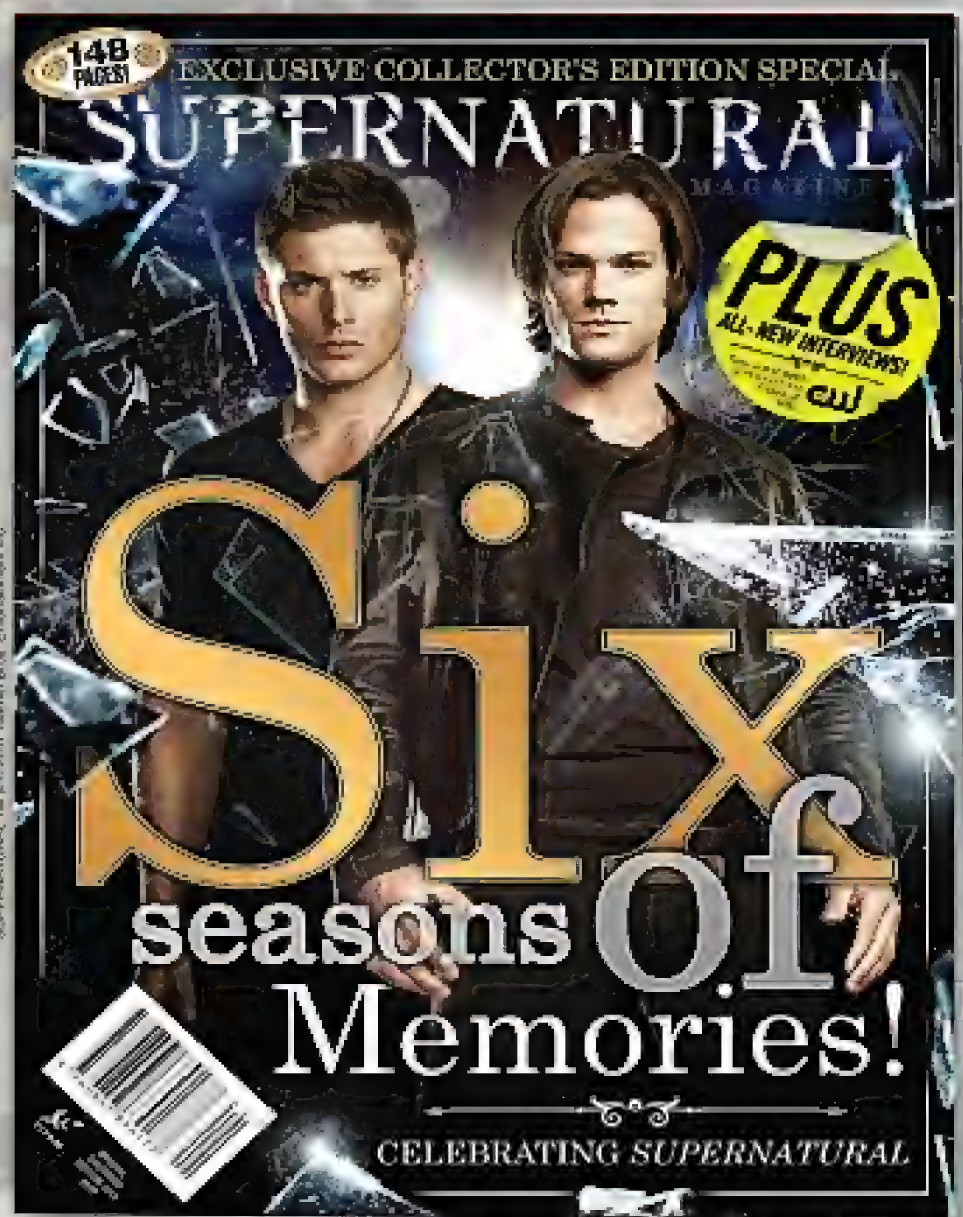
Interference from Twentieth Century-Fox was partly to blame for some of the dynamics of the Lucas-Taylor relationship. Lucas wanted a fairy-tale look for the film and when Taylor delivered it to the studio he was instructed to change it. "On a lot of science fiction films you're looking through a smoke screen. I wanted *Star Wars* to have clarity," Taylor says.

He regrets the schism between himself and Lucas. "I only wish I could have my time over again to have a different relationship with George. It was very unfortunate that we did not have much to do with each other," Taylor says. "We were totally committed to *Star Wars*, every moment of the shooting day and in every aspect." 🌟

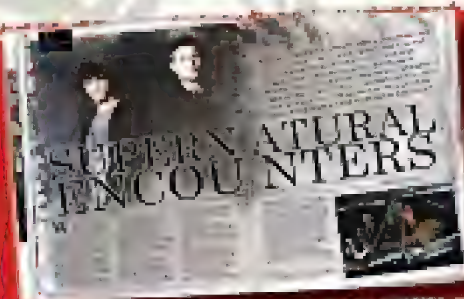


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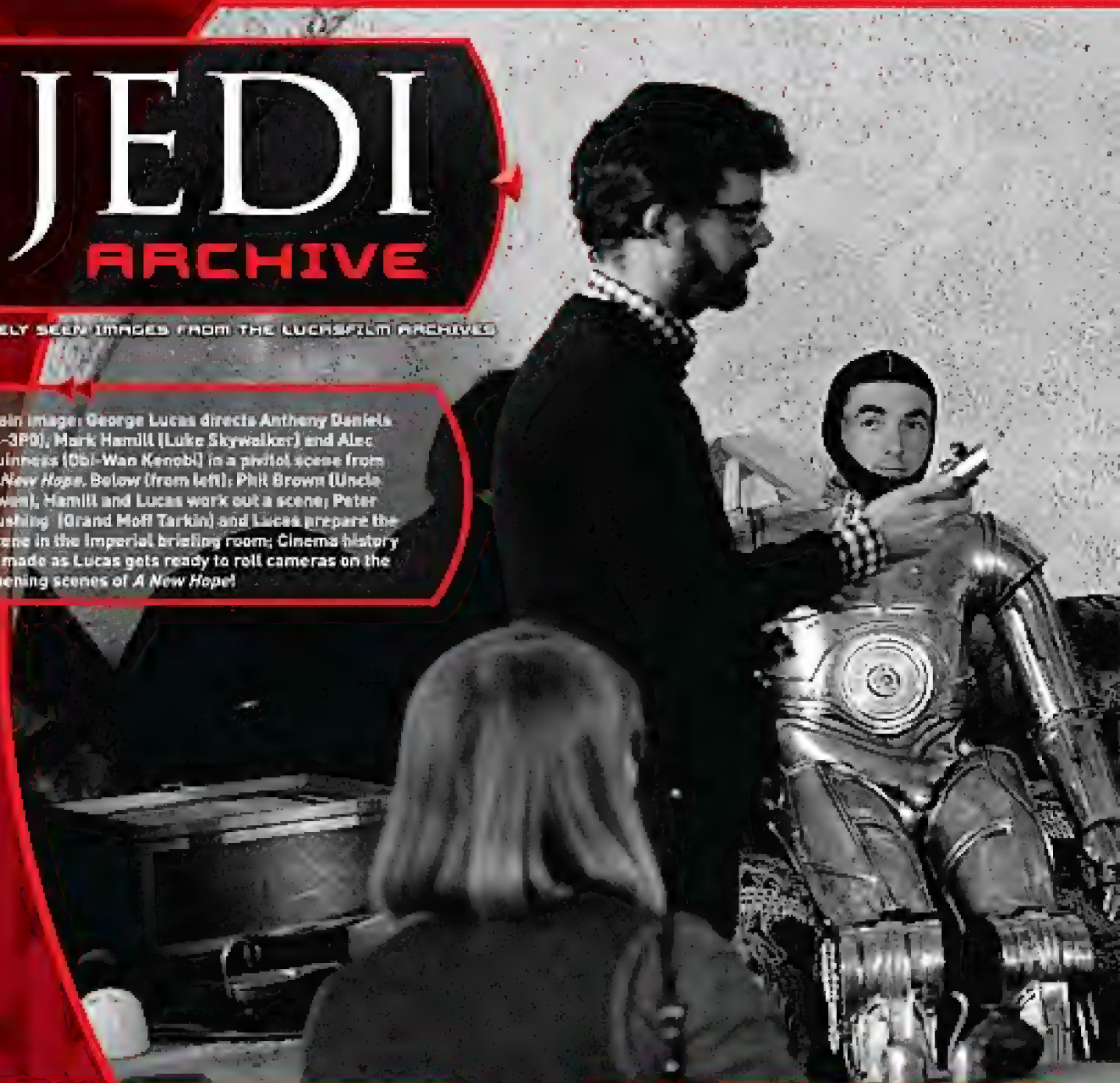


# JEDI

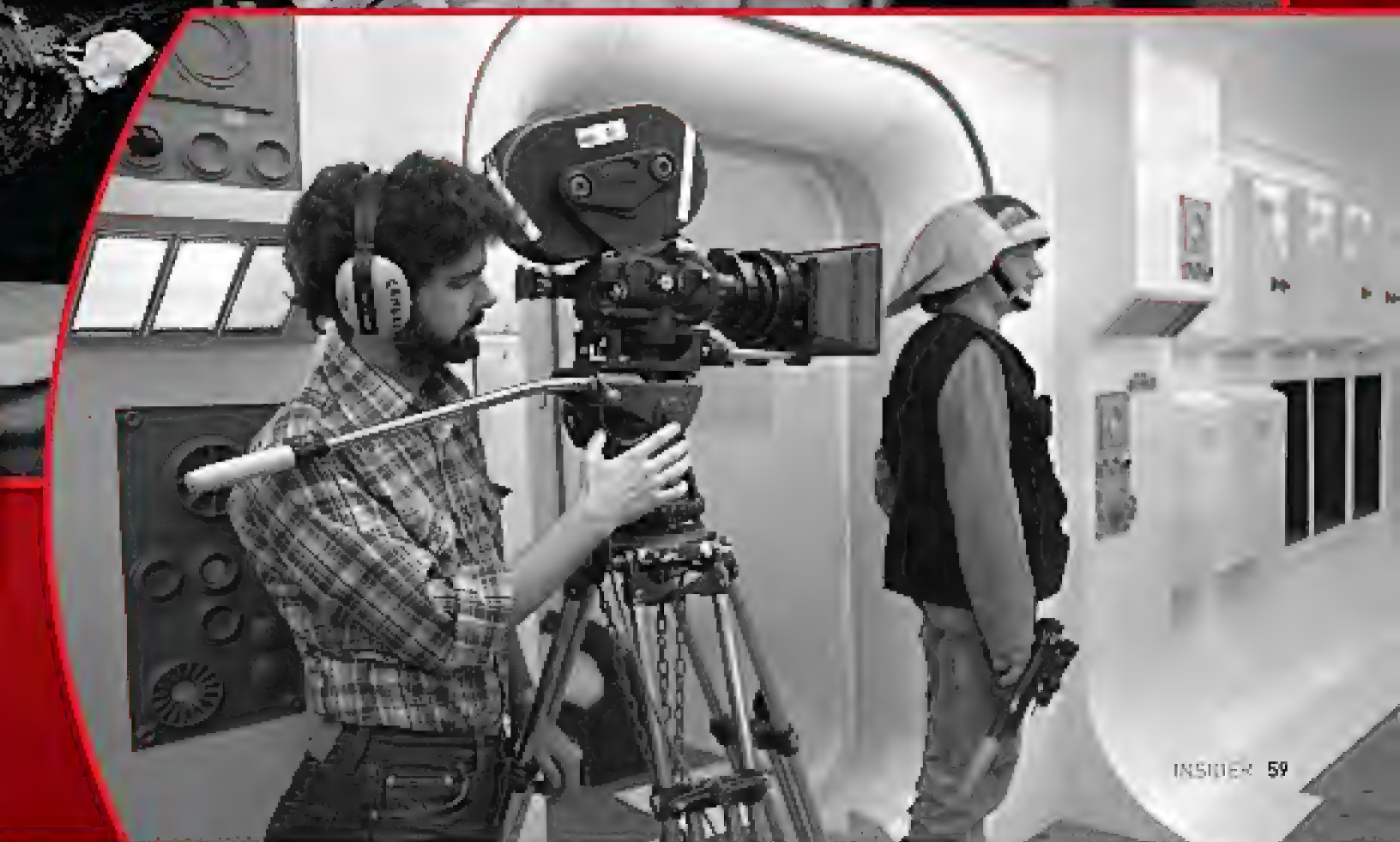
## ARCHIVE

RARELY SEEN IMAGES FROM THE LUCASFILM ARCHIVES

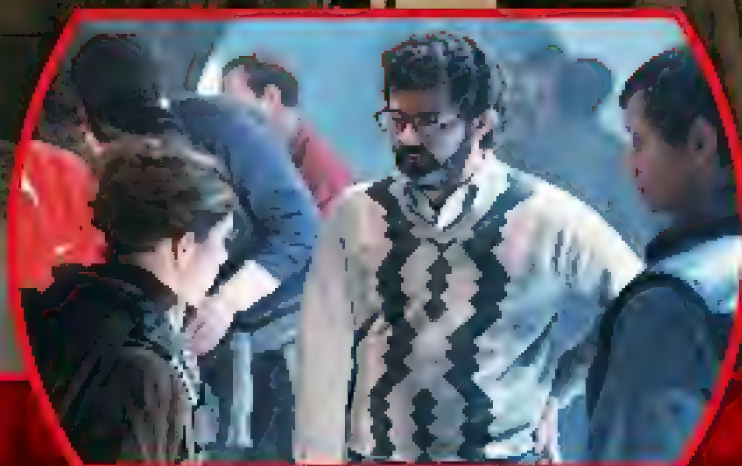
Main image: George Lucas directs Anthony Daniels (C-3PO), Mark Hamill (Luke Skywalker) and Alec Guinness (Obi-Wan Kenobi) in a pivotal scene from *A New Hope*. Below (from left): Phil Brown (Uncle Owen), Hamill and Lucas work out a scene; Peter Cushing (Grand Moff Tarkin) and Lucas prepare the scene in the Imperial briefing room; Cinema history is made as Lucas gets ready to roll cameras on the opening scenes of *A New Hope*!











Main image: George Lucas inspects the Cantina aliens during the Los Angeles reshoots for the iconic sequence. This page (from left): Carrie Fisher (Leta), Lucas and *Return of the Jedi* director Richard Marquand discuss the Princess's rescue of Han Solo; George shoots first as Greedo takes aim; "I'm the star of this movie, right?" Gotal takes center stage, while Lucas (in background) isn't so sure. Top, right: Commanding the troops; Lucas takes charge aboard the Death Star.













Main image: George Lucas launches a late bid to play Boba Fett during the shooting of *Attack of the Clones*; Clockwise: "Act mysterious!" Lucas offers some advice to Matt Sloan (Plo Koon); Lucas supervising a new hairstyle for Natalie Portman (Queen Amidala) on *The Phantom Menace* set; Directing Ewan McGregor (Obi-Wan Kenobi) into battle in *Revenge of the Sith*.





# EMPIRE BUILDER

STAR WARS INSIDER CATCHES UP WITH THE IRVIN KERSHNER,  
THE DIRECTOR OF THE EMPIRE STRIKES BACK TO TALK ABOUT  
HIS MEMORIES OF CALLING THE SHOTS ON THE DARKEST  
EPISODE OF THE ORIGINAL TRILOGY. WORDS: CALVIN WADDELL





**H**ow did the assignment to direct *The Empire Strikes Back* come about?

George Lucas was in one of my classes at the University of Southern California, so we knew each other for a while and even played tennis together. My son and I went to see *Star Wars* when it was first released and, of course, and it was quite wonderful. I felt that it was a little primitive in some of the effects, but it was certainly effective for the audience. You have to remember that there was no way of doing digital effects back then and George did a magnificent job with what he had.

After the film came out he called me to have lunch with him. Then he said to me, "I would like you to do the second *Star Wars* and it has to be even better than the first one otherwise

I won't have the chance to make any more." It took me almost a month to say yes. The original script for *Empire* was not so good; George said so himself. I remember saying to him, "The first thing we need to do is write a brand new script."

He agreed, and that is when we really began working on *The Empire Strikes Back*.



What was it like shooting the movie in England?

Shooting in England was a pleasure. The country is very dear to me because I was stationed in the UK for two-and-a-half years during the Second World War when I was a flight engineer. I worked on *Empire* for two years and the British crews were just terrific. When you shoot in Hollywood you have a lot of problems. There are usually a great many fingers in the pie and a lot of people who have never made a film sending you notes all the time about what to do and what not to do. I never had that when I did *Empire*. I got to do all of the things that I wanted and had the freedom to go in my own way. That, in my opinion, is why George Lucas is such a great producer. He is an incredibly talented person and a fantastic businessman. He knows how to get the most out of the situation, and the fact that he has done an

entire series of *Star Wars* films is just amazing.

Do you have any stories of malfunctioning special effects? Of course! For instance R2-D2—oh dear! We had a bunch of them made and one was just a tin can that could be pulled along. Another one had fast motors and another had slow

motors, and one had Kenny Baker inside. They were all designed for different scenes. Everything had to be rehearsed the night before so that when we went to shoot we could count on things working. The very first day of shooting on the set was with R2-D2. I said, "I want the fast one, and I want his head to turn." The technicians told



Producer Gary Karts, George Lucas and Irvin Kershner get stuck in the mud on the Dagobah set.



Mark Hamill, R2-D2 and Kershner discuss a scene.





me that they would make sure it performed. So the next day here we were with the actors, ready to shoot, and R2-D2 is racing along. He comes to a stop and some ice falls on his head. Well I had the box in my hand that guided him and I said "action," pushed the lever forward, and he got about two feet before stopping and wiggling back and forth. The special effects guys jumped in there and 10 minutes later they said he would definitely work. So what happens? He wiggles again after about two feet and comes to a dead stop! They came to me after that and told me the truth: "Yesterday when we tried him out it was on a flat floor and today we are filming on plastic,"—the plastic was supposed to simulate ice. Those little wheels didn't work on plastic. So everything was pretty much like that—it was a very difficult shoot, but George told me before I left for England, "Don't count on anything working." So I said, "Okay, I will improvise, which I did—all through the film!" For example, the creatures [mynecks] that were flopping around in the scene where Han and Leia

land on the asteroid—they were just pieces of plastic on a line that was being held by fishing poles. They were literally moved around with fishing poles! Compared to today, they were certainly not great special effects!

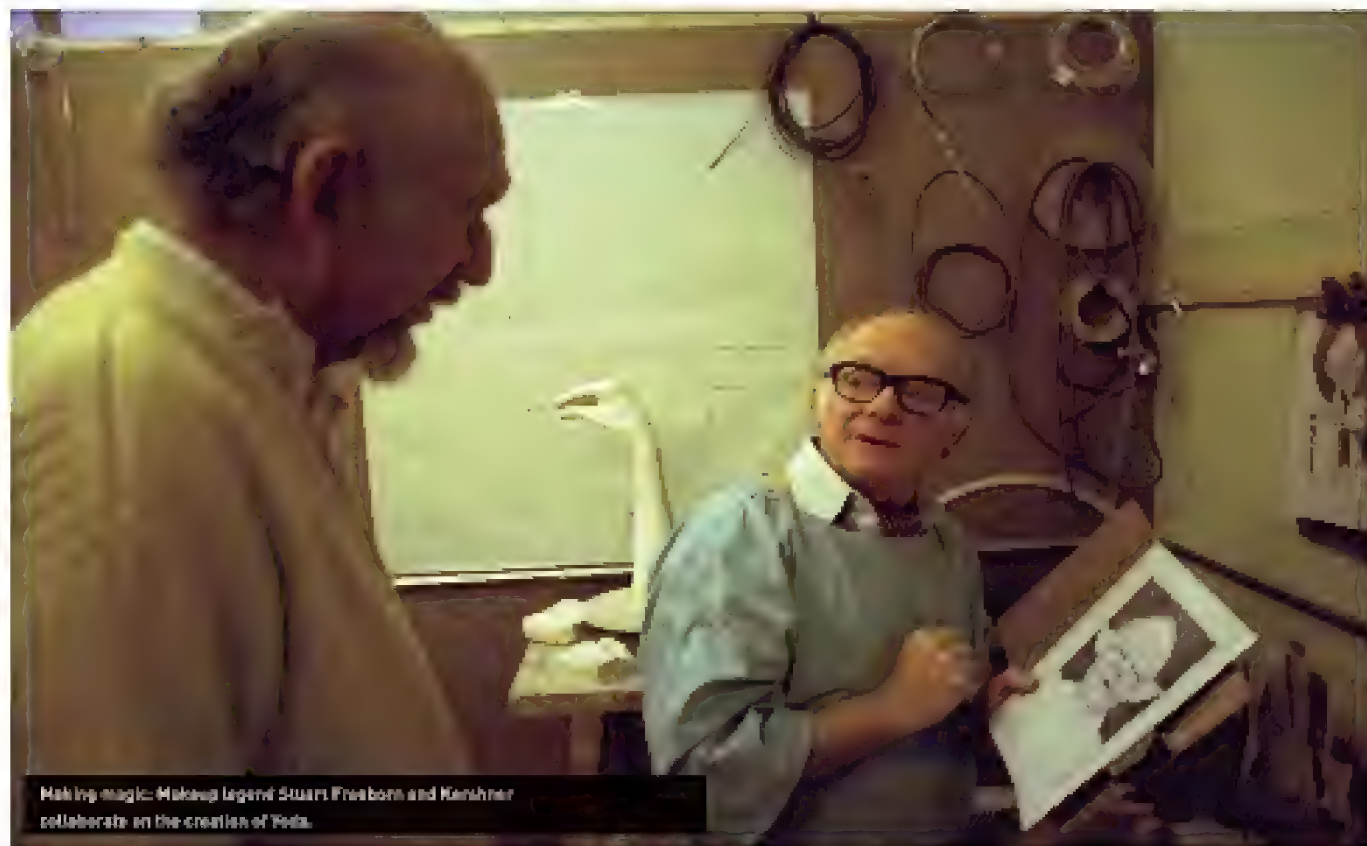
**How did you plan to top *Star Wars*?**  
I told George that I was going to concentrate on the characters. I said to him, "With the special effects we

will do the best we can, but the characters will make this film." So we did rehearsals at night and during the day with my actors, and we had them all primed. Also, I decided to make the film a little darker than the first one. The original was true to the comic strip essence, but I wanted to make *Empire* a little darker and more truthful so that when we did the third one it could have

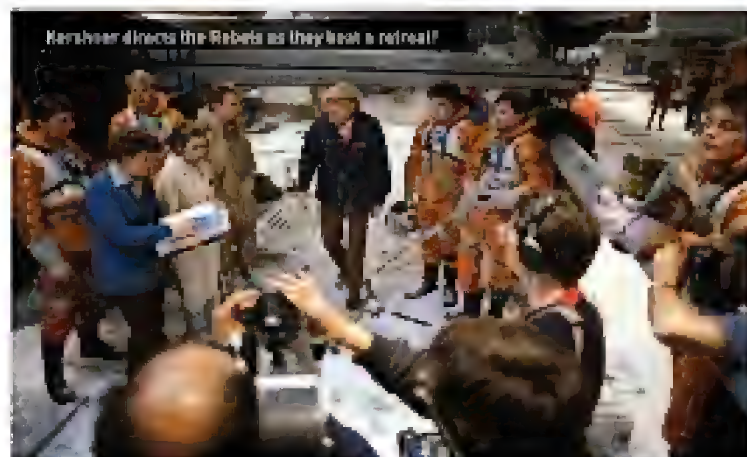


Production designer Norman Reynolds shows Kershner his plans for *Empire*





Making magic: Makeup legend Stuart Freeborn and Karshner collaborate on the creation of Yoda.



Karshner directs the Rebels as they lose a retreat?

something to build on. We didn't know back then if George would direct *Return of the Jedi* or if I would do it or someone else. The difficulty with the film was that it was the second part of a three-act play and, as the second act, you have to build characters but the script starts off with this huge action scene. Well, where do you go from there? How do you top it? You don't—you top it with individual acting, characterization, and conflict on a personal level. That is what

I concentrated on because I did not have as big a climax at the end. So I always kept in mind that this was an unfinished story—that it could continue and this was not easy to do because you want the audience to feel that it can continue, that they have not been cheated.

One of the most memorable parts in *The Empire Strikes Back* is when Luke travels to Dagobah to visit Yoda. Was it a tough set to work on? All of the scenes on Dagobah were

difficult. We needed the water to be about three-and-a-half to four feet deep—and it had to be controlled on the set. We had a bunch of frogmen underneath the muddy water who had to pull Luke's ship down. It was so large that once it was taken off its hinges and sunk it had to be brought right back up again for the next take. Thankfully, the water was so muddy you could never see anyone underneath it, but people were always lying down there. I remember being asked at the beginning of that sequence if it was a good idea to clean the water and I told them to keep it dirty because otherwise it would be impossible to hide anything!

After *The Empire Strikes Back* you directed *Never Say Never Again* and *Robocop 2*. Did you feel more confident dealing with special effects? Yes, I did, although I was not out there looking for more special effects films. What happened was that after *Empire* and *Never Say Never Again* I took a break to try and get my own project made.



## THE FILMS OF IRVIN KERSHNER

<i>Stakeout on Dope Street</i>	1958
<i>The Young Captives</i>	1958
<i>The Hoodlum Priest</i>	1961
<i>A Face in the Rain</i>	1963
<i>The Luck of Ginger Coffey</i>	1964
<i>A Fine Madness</i>	1966
<i>The Flim-Flam Man</i>	1967
<i>Loving</i>	1970
<i>Up the Sandbox</i>	1972
<i>S•P•Y•S</i>	1974
<i>The Return of a Man Called Horse</i>	1976
<i>Eyes of Laura Mars</i>	1978
<i>Star Wars: The Empire Strikes Back</i>	1980
<i>Never Say Never Again</i>	1983
<i>Robocop 2</i>	1990

I had the script and the locations all ready, but I could not get the money together, despite the success of these two movies! That took me out of the business for about six years, and if you are a director and you do not make a movie for that length of time it is not good! So I took on *Robocop 2* and I did the pilot episode of *SeaQuest DSX* for Steven Spielberg, but it was not a conscious decision to do more big sci-fi things! In fact, I turned down some sci-fi scripts during this period because they were not very interesting to me. I figured, "I have already done some good films in this genre and unless I get another really amazing screenplay handed to me I do not want to do something else." However, I just wrote a new script—a children's fairy tale—and that is going to use extensive special effects, both on the set and digital. I feel that, even now, I could not do that sort of thing without my experience on *Empire*.



Harrison Ford practices his finger pointing!

The cast, joined by producer Gary Kurtz, rehearse with Kershner.







The finale of *Empire*'s tough shooting schedule begins to show on Garth's door!

Nowadays, with all the information available about special effects, it is harder and harder to surprise an audience. Do you think this is a good or a bad thing?

Personally speaking, I don't like letting out any trade secrets. It is like when you see a magician on the stage. They never tell you how they do anything, but nowadays the audience is told how these things are done on DVDs and in books and I think that is a huge mistake! I believe that some things should never be revealed.

Out of all the movies that you have made do you have a favorite? Well I am very proud of *The Empire Strikes Back*, I have to tell you that. Every week in the mail I get things sent to me from all across the world: South Africa to Toronto, Geneva to Tokyo—and everywhere else you can think of—asking me to sign autographs. I tend to be sent pictures of me on the set. It is amazing that people collect these. Here we are, talking about *Empire*, and it's 30 years later! I still sign *Star Wars* memorabilia, and I am



The three directors: Marquand, George Lucas, and *Return of the Jedi*'s James Cameron

very proud of that part of my life. Although a big part of that pride is because I managed to get through it in one piece! However, I am still not sure I can single *Empire* out above everything else. I guess that question is like asking me if I have a favorite child. My answer to that would be: no because I love them all and I cannot pick one over the others. Whenever I finish a film I always feel as if I could start shooting it all over again and *Empire* was no different, but you just do your best and walk away.



Marquand talks Carrie Fisher through a scene.



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I DON'T MEAN TO SOUND *PESSIMISTIC*, KIDS, BUT OUR INSTRUMENTS AREN'T REGISTERING ANY *LIFE SIGNS*...  
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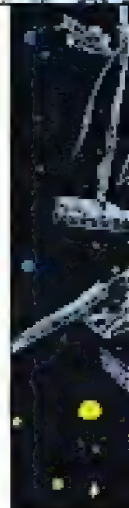
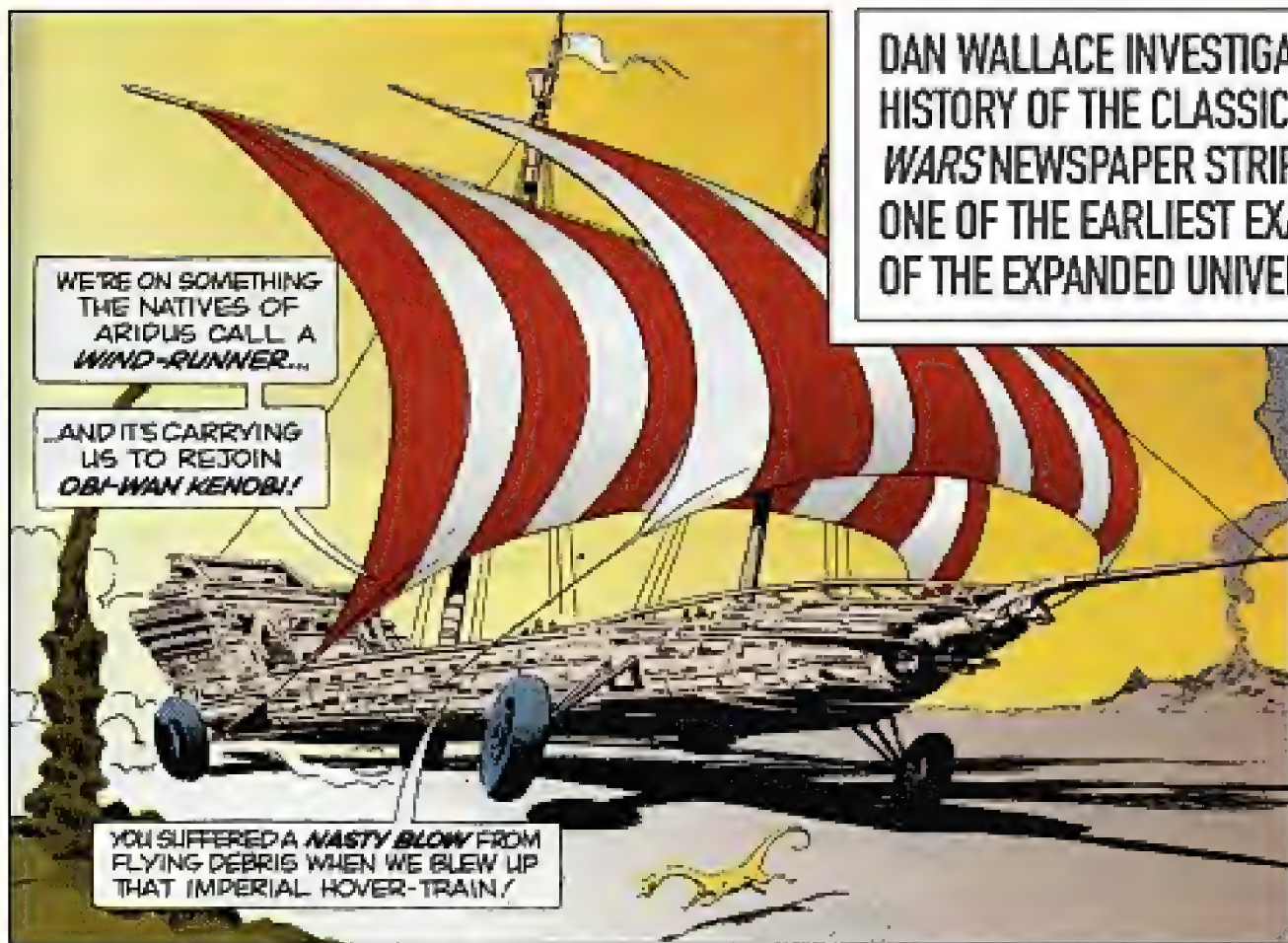
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WE'RE ON SOMETHING THE NATIVES OF ARIDUS CALL A *WIND-RUNNER*...

AND IT'S CARRYING US TO REJOIN *Obi-Wan Kenobi*!

YOU SUFFERED A *NASTY BLOW* FROM FLYING DEBRIS WHEN WE BLEW UP THAT IMPERIAL HOVER-TRAIN!





**B**ack in 1979, *Star Wars* fans were operating without a net. Without the Internet, that is—not to mention no videogames, ongoing animated series, or even in-home viewing of their favorite movie. Instead, comics, novels, and the notorious *Star Wars* Holiday Special helped feed the frenzy, but all of them were dwarfed by the cumulative audience of the daily *Star Wars* newspaper strip.

Every weekday and Sunday for five years, bite-sized installments of *Star Wars* appeared for millions of readers in major newspapers across the U.S. and Canada. The “funnies pages” had long played host to sci-fi strips such as *Buck Rogers* and *Superman*, and *Star Wars*, which wore its pulp influences on its sleeve, easily transitioned to the newspaper page. It helped that the strip was illustrated by two industry legends: Russ Manning (Magnus, Robot Fighter) and Al Williamson (Flash Gordon).

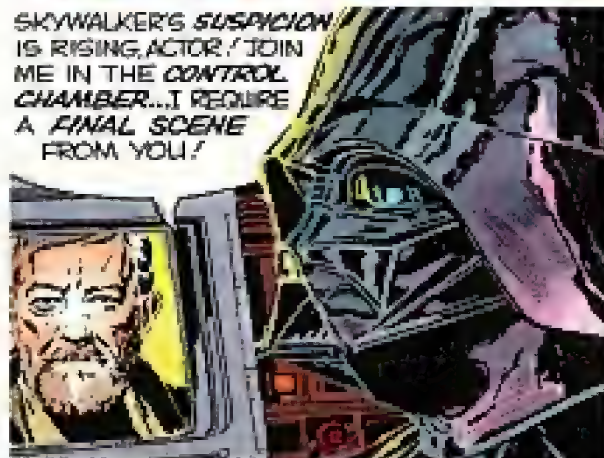
The newspaper medium, of course, was so disposable that “yesterday’s news” was used to wrap fish. Readers who missed the strips the first time around were out of luck, including many fans attracted by the *Star Wars* renaissance of the 1990s. Recognizing an opportunity to bring the forgotten stories to a new group of fans, Dark Horse Comics spearheaded an ambitious reprint program that brought the newspaper strips to fresh, four-color life.

## GENESIS

Beginning in February 1979, the *L.A. Times* Newspaper Syndicate distributed the *Star Wars* newspaper strip to daily papers throughout North America. The first storyline, “Gambler’s World,” came from writer/illustrator Russ Manning and took seven months to tell. Typical for stories of the period it continued where *A New Hope* left off, sending Luke (still wearing his white farm togs) and Leia (still sporting a bun



SKYWALKER'S SUSPICION IS RISING, ACTOR! JOIN ME IN THE CONTROL CHAMBER...I REQUIRE A FINAL SCENE FROM YOU!



haird on a mission for the Rebel Alliance.

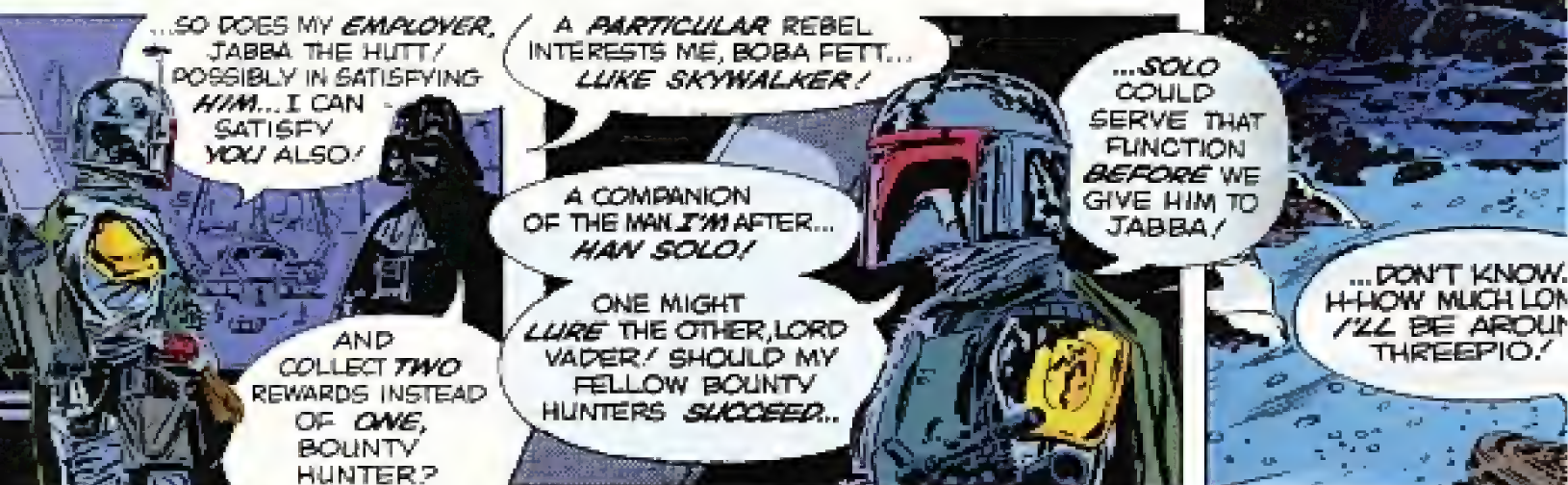
Illness forced Manning to abandon the strip in 1980 just as *The Empire Strikes Back* promised to pump fresh ideas into the franchise. Writer Archie Goodwin (credited under the pseudonym Russ Helm) took over with “Planet of Kadril,” which featured art by Alfredo Alcala and oddball plot elements including aliens “descended from Earth-like chameleons” and a sneezing Wookiee. This was followed by an adaptation of the Brian Daley novel *Han Solo at Star’s End* (Alcala and Goodwin again, this time without the pseudonym).

In 1981, legendary artist Al Williamson joined Goodwin for the story arc “The Bounty Hunter of Old Mantell.” Williamson had been approached back in 1977 about working on the planned *Star Wars* newspaper strip, but declined due to his contract with King Features. After parting ways with King, he illustrated (with writer Goodwin) the adaptation of *The Empire Strikes Back* for Marvel Comics, clearing the road for a regular newspaper gig. Their fruitful collaboration marked a golden age of bizarre beasts, treacherous reversals, and guest appearances by Dengar, Admiral Ackbar, and Boba Fett, predating his movie debut in *The Empire Strikes Back*. The strip was eventually cancelled in 1984.

## REBIRTH

In the early 1990s, Dark Horse acquired the *Star Wars* comics license from Lucasfilm and published original series including *Dark Empire*. But the newspaper strips, particularly the Goodwin/Williamson tales, attracted the attention of publisher Mike Richardson. “Mike was a big fan of Al Williamson’s work, and had at least one piece of his original

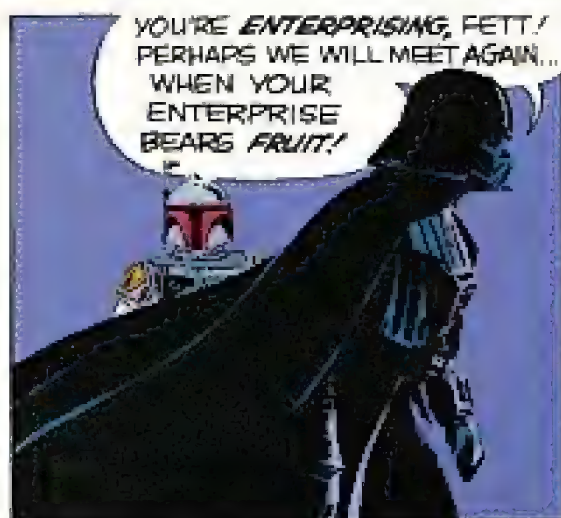




EVERY WEEKDAY AND SUNDAY FOR FIVE YEARS, BITE-SIZED INSTALLMENTS OF *STAR WARS* APPEARED TO MILLIONS OF READERS IN MAJOR NEWSPAPERS ACROSS THE U.S. AND CANADA

The reprint series, *Classic Star Wars*, would not only bring these stories to a wider audience, but would offer them in color and reformatted for the comic-book page. The task was easier in concept than execution. Anna Bennett, the first editor on *Classic Star Wars*, used a three-volume hardcover set of Goodwin/Williamson reprints (published in 1990 by Russ Cochran) to get an initial sense of flow. Williamson bundled several batches of his original strip art and sent them to Dark Horse, which created high-quality Photostats. Dark Horse then trimmed credit boxes and "Copyright Lucasfilm" notices, dropped redundant dialogue balloons, and varied the panel size and layout to fit the vertical dimensions of a comic-book page.

"Although painstakingly tedious, I began to look forward to the two or three days a month when I got to shut the door to my office, get out my scissors and glue stick, and figure out how to put all the pieces of this fascinating little puzzle together," says Cooper. "The geometric challenges exercised the left half of my brain, effectively balancing out the right-brain creative aspects of the job." Dark Horse ultimately decided to vary the page count of each issue between 24 and 32 pages, to prevent a forced break in the middle of a story.



artwork displayed on his office wall," remembers former editor Bob Cooper. Although Williamson was under contract to Marvel at the time, the newspaper strips offered an opportunity for Williamson's work to appear under the Dark Horse logo. "Mike realized he could get his hands on a huge cache of ready-made, reprintable *Star Wars* material, as well as pull Al into at least a tenuous affiliation with Dark Horse."



On the *FAR* side of the X-Wing wreckage...

MASTER LUKE AND ARTOO... HIDING! SO THEY WOULDN'T BE DETECTED BY ENEMY SHIPS!

...I COULD SWEAR I DETECTED SOMETHING MOVING OUTSIDE! PERHAPS YOU SHOULD TAKE A LOOK, MASTER LUKE...

ONLY... BY MY CALCULATIONS... WE SHOULD'VE SPOTTED HIM BY NOW! AND--

SIR! WRECKAGE AHEAD! BUT... NO TRACE OF MASTER LUKE OR ARTOO!





The Goodwin/Williamson output ran for 20 issues of *Classic Star Wars*. Williamson himself was involved in the reformatting process, and contributed original

covers and fill-in art (assisted by his protégé Allen Nunis). "Al had a very obvious paternal attachment toward the presentation of the series as a whole, and basically provided a stamp of approval on each issue," says Cooper. "In the first issue I edited, a significant coloring error in one panel that got past me in the color proofing stage brought the wrath of Al down heavily on this poor, fledgling editor. From that point on I probably spent more time than anyone poring over the color proofs for each issue to make sure that I wouldn't let down Al again." Williamson was also a major factor in getting

**THE PLANNED REPRINT SERIES, *CLASSIC STAR WARS*, WOULD NOT ONLY BRING THESE STORIES TO A WIDER AUDIENCE, BUT WOULD OFFER THEM IN COLOR AND REFORMATTED FOR THE COMIC-BOOK PAGE.**

artists such as Mark Schultz, Bret Blevins, Tom Yeates, and George Evans to contribute *Classic Star Wars* covers. "All it took was a call from Al to prime the pump," remembers Cooper. "I also contacted Frank Kelly Freas, the great science-fiction artist, to do a cover, but it didn't pass muster with Al. He told me in very strident terms that if we used it as the cover, he'd insist

## STRIP TEASERS

HALF A DECADE'S WORTH OF STORIES CAN BE FOUND IN THE *STAR WARS* NEWSPAPER STRIP. THE *CLASSIC STAR WARS* COLLECTIONS OFFER THE BEST WAY FOR MODERN READERS TO GET UP TO SPEED. BUT THE PAID HYPERSPACE SECTION ON [STARWARS.COM](http://STARWARS.COM) PROVIDES MANY OF THE STRIPS ONLINE IN THEIR ORIGINAL THREE-PANEL FORMATS. SOME OF THE BEST TALES INCLUDE:

### "THE KASHYYYK DEPTHS"

WRITER/ARTIST: Russ Manning

This tale has never been collected or reprinted. Bearing the unofficial title "The Kashyyyk Depths," it brings Han and Chewie to the jungles of the Wookiee homeworld (which is spelled here as "Kashyyk"). Although few have read the tale, some elements—such as the caterpillar-like sureggis—have since appeared in other *Star Wars* sources.

### "TATOOINE SOJOURN"

WRITER/ARTISTS: Steve Gerber, Russ Manning

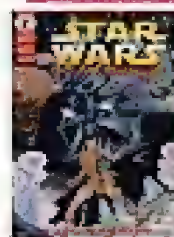
This tale centers on Luke Skywalker's return to Tatooine, where he investigates an outbreak of infectious disease spread by verminous potholes called squalls.



### "PRINCESS LEIA, IMPERIAL SERVANT"

WRITER/ARTIST: Russ Manning

Princess Leia takes center stage as she goes undercover as a slave to the widow of the late Grand Moff Tarkin.



### "BRING ME THE CHILDREN"

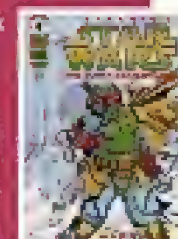
WRITER/ARTIST: Russ Manning

Darth Vader targets innocent children in this tale, which features a memorable turn by a board-like Imperial officer who can shed his tail.

### "THE FROZEN WORLD OF OTA"

WRITER/ARTISTS: Russ Manning, Rick

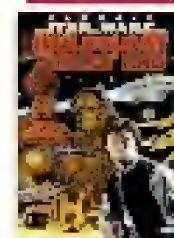
Hoberg, Alfredo Alcala, Dave Stevens  
The final Russ Manning story features a guest appearance by Boba Fett. Due to Manning's declining health (he passed away in 1981), his protégé Rick Hoberg, inker Alfredo Alcala, and Dave Stevens (*The Rocketeer*) all pitched in to complete it.



### "HAN SOLO AT STARS' END"

WRITER/ARTISTS: Archie Goodwin, Alfredo Alcala

The only newspaper strip that was an adaptation of a separate work, this retelling of Brian Daley's novel also has its own three-issue reprint series in 1997.



CONTINUES ON NEXT PAGE ►►►



CONTINUED...

### "THE BOUNTY HUNTER OF ORD MANTELL"

WRITER/ARTISTS: Archie Goodwin, Al Williamson

This story expands on a throwaway line from *The Empire Strikes Back* for its central tale of manhunters tracking Han Solo. This and subsequent Goodwin/Williamson team-ups are widely considered the newspaper strip's high-water mark.

### "DARTH VADER STRIKES"

WRITER/ARTISTS: Archie Goodwin, Al Williamson

This tale sees the construction of Darth Vader's Super Star Destroyer *Executor* as its backdrop.

### "TRAITOR'S GAMBIT"

WRITER/ARTISTS: Archie Goodwin, Al Williamson

Underwater adventures abound on the planet Aquaris, as Han and Luke foil treachery and battle a gigantic terrorquid.

### "THE RETURN OF BEN KENOBI"

WRITER/ARTISTS: Archie Goodwin, Al Williamson

When Luke believes that Obi-Wan Kenobi has come back to life, he nearly falls prey to one of Vader's elaborate traps.



### "ICEWORLD"

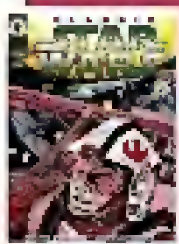
WRITER/ARTISTS: Archie Goodwin, Al Williamson

Luke discovers Hoth and decides that its frozen wastes would be perfect for a new Rebel base. He also meets two droids disguised as humans, a concept later revisited in the 1996 novel *Shadows of the Empire*.

### "REVENGE OF THE JEDI"

WRITER/ARTISTS: Archie Goodwin, Al Williamson

Though this story borrows the original name of the movie *Return of the Jedi*, it details the Rebel evacuation of Yavin following *A New Hope*. It marks Admiral Ackbar's first chronological appearance.



### "RACE FOR SURVIVAL"

WRITER/ARTISTS: Archie Goodwin, Al Williamson

The Rebel fleet breaks Vader's Yavin blockade and escapes to hyperspace, bound for a new base on Hoth.

### "SHOWDOWN"

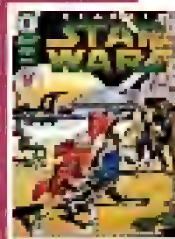
WRITER/ARTISTS: Archie Goodwin, Al Williamson

*Empire*'s bad guys Dengar, Borsk, and Hobb Felt team with Skorr (from "The Bounty Hunter of Ord Mantell") in an attempt to capture Han and Luke on—where else?—Ord Mantell.

### "THE FINAL TRAP"

WRITER/ARTISTS: Archie Goodwin, Al Williamson

R2-D2 and C-3PO are sent to investigate a messenger droid where they trigger Darth Vader's treacherous ambush. Concluding on March 11, 1984, this was the final installment of the *Star Wars* newspaper strip.



As Luke cautiously makes his way toward the Iron Tower's control chamber...



on having his name removed from the credits. It was tough for me to call up Kelly and explain, but despite some awkwardness he ultimately understood Al's vested interest in the series, and acceded to using it as a 'pin-up' instead."

### GENESIS

Once the Goodwin/Williamson tales had run their course, it seemed only natural to go back to where it had all started: the Russ Manning strips. "My natural completist tendencies took root and I began to envision reprinting the entire run of newspaper strips," says Cooper. "The sales figures for *Classic Star Wars* seemed more than respectable enough to indicate that Dark Horse could continue to profitably publish reprints. Those things, coupled with my serious adoration of Russ Manning's artwork on Dell and Gold Key comics such as *Tarzan* and *Magnus, Robot Fighter* prompted me to figure out a way. The Dark Horse powers-that-be had given the project a green light, which was dependent on our ability to track down reproduction-quality artwork."

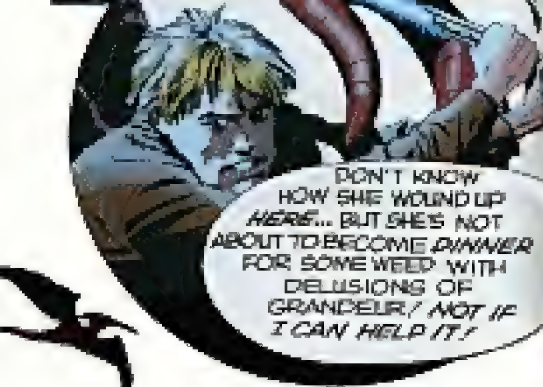
COLLECTORS HAVE THEIR WORK CUT OUT FOR THEM, BUT FANS NEW TO THE STRIPS CAN LOOK FORWARD TO HOURS OF ADVENTURES WAITING TO BE READ.



The *MILLENNIUM FALCON* zooms on to rout more enemies...



Right: Rare production art showing colorist notes for Dark Horse Comics' reprint of the *Star Wars* newspaper strips. The numbers indicate percentages of colors that needed to be mixed together to create the finished tones.



...unaware that  
an Imperial bomber  
plunges toward  
the surface...



Steve <sup>4/21</sup> <sup>4/22</sup> <sup>4/23</sup> <sup>4/24</sup> <sup>4/25</sup> <sup>4/26</sup> <sup>4/27</sup> <sup>4/28</sup> <sup>4/29</sup> <sup>4/30</sup> <sup>5/1</sup> <sup>5/2</sup> <sup>5/3</sup> <sup>5/4</sup> <sup>5/5</sup> <sup>5/6</sup> <sup>5/7</sup> <sup>5/8</sup> <sup>5/9</sup> <sup>5/10</sup> <sup>5/11</sup> <sup>5/12</sup> <sup>5/13</sup> <sup>5/14</sup> <sup>5/15</sup> <sup>5/16</sup> <sup>5/17</sup> <sup>5/18</sup> <sup>5/19</sup> <sup>5/20</sup> <sup>5/21</sup> <sup>5/22</sup> <sup>5/23</sup> <sup>5/24</sup> <sup>5/25</sup> <sup>5/26</sup> <sup>5/27</sup> <sup>5/28</sup> <sup>5/29</sup> <sup>5/30</sup> <sup>5/31</sup> <sup>6/1</sup> <sup>6/2</sup> <sup>6/3</sup> <sup>6/4</sup> <sup>6/5</sup> <sup>6/6</sup> <sup>6/7</sup> <sup>6/8</sup> <sup>6/9</sup> <sup>6/10</sup> <sup>6/11</sup> <sup>6/12</sup> <sup>6/13</sup> <sup>6/14</sup> <sup>6/15</sup> <sup>6/16</sup> <sup>6/17</sup> <sup>6/18</sup> <sup>6/19</sup> <sup>6/20</sup> <sup>6/21</sup> <sup>6/22</sup> <sup>6/23</sup> <sup>6/24</sup> <sup>6/25</sup> <sup>6/26</sup> <sup>6/27</sup> <sup>6/28</sup> <sup>6/29</sup> <sup>6/30</sup> <sup>7/1</sup> <sup>7/2</sup> <sup>7/3</sup> <sup>7/4</sup> <sup>7/5</sup> <sup>7/6</sup> <sup>7/7</sup> <sup>7/8</sup> <sup>7/9</sup> <sup>7/10</sup> <sup>7/11</sup> <sup>7/12</sup> <sup>7/13</sup> <sup>7/14</sup> <sup>7/15</sup> <sup>7/16</sup> <sup>7/17</sup> <sup>7/18</sup> <sup>7/19</sup> <sup>7/20</sup> <sup>7/21</sup> <sup>7/22</sup> <sup>7/23</sup> <sup>7/24</sup> <sup>7/25</sup> <sup>7/26</sup> <sup>7/27</sup> <sup>7/28</sup> <sup>7/29</sup> <sup>7/30</sup> <sup>7/31</sup> <sup>8/1</sup> <sup>8/2</sup> <sup>8/3</sup> <sup>8/4</sup> <sup>8/5</sup> <sup>8/6</sup> <sup>8/7</sup> <sup>8/8</sup> <sup>8/9</sup> <sup>8/10</sup> <sup>8/11</sup> <sup>8/12</sup> <sup>8/13</sup> <sup>8/14</sup> <sup>8/15</sup> <sup>8/16</sup> <sup>8/17</sup> <sup>8/18</sup> <sup>8/19</sup> <sup>8/20</sup> <sup>8/21</sup> <sup>8/22</sup> <sup>8/23</sup> <sup>8/24</sup> <sup>8/25</sup> <sup>8/26</sup> <sup>8/27</sup> <sup>8/28</sup> <sup>8/29</sup> <sup>8/30</sup> <sup>8/31</sup> <sup>9/1</sup> <sup>9/2</sup> <sup>9/3</sup> <sup>9/4</sup> <sup>9/5</sup> <sup>9/6</sup> <sup>9/7</sup> <sup>9/8</sup> <sup>9/9</sup> <sup>9/10</sup> <sup>9/11</sup> <sup>9/12</sup> <sup>9/13</sup> <sup>9/14</sup> <sup>9/15</sup> <sup>9/16</sup> <sup>9/17</sup> <sup>9/18</sup> <sup>9/19</sup> <sup>9/20</sup> <sup>9/21</sup> <sup>9/22</sup> <sup>9/23</sup> <sup>9/24</sup> <sup>9/25</sup> <sup>9/26</sup> <sup>9/27</sup> <sup>9/28</sup> <sup>9/29</sup> <sup>9/30</sup> <sup>10/1</sup> <sup>10/2</sup> <sup>10/3</sup> <sup>10/4</sup> <sup>10/5</sup> <sup>10/6</sup> <sup>10/7</sup> <sup>10/8</sup> <sup>10/9</sup> <sup>10/10</sup> <sup>10/11</sup> <sup>10/12</sup> <sup>10/13</sup> <sup>10/14</sup> <sup>10/15</sup> <sup>10/16</sup> <sup>10/17</sup> <sup>10/18</sup> <sup>10/19</sup> <sup>10/20</sup> <sup>10/21</sup> <sup>10/22</sup> <sup>10/23</sup> <sup>10/24</sup> <sup>10/25</sup> <sup>10/26</sup> <sup>10/27</sup> <sup>10/28</sup> <sup>10/29</sup> <sup>10/30</sup> <sup>10/31</sup> <sup>11/1</sup> <sup>11/2</sup> <sup>11/3</sup> <sup>11/4</sup> <sup>11/5</sup> <sup>11/6</sup> <sup>11/7</sup> <sup>11/8</sup> <sup>11/9</sup> <sup>11/10</sup> <sup>11/11</sup> <sup>11/12</sup> <sup>11/13</sup> <sup>11/14</sup> <sup>11/15</sup> <sup>11/16</sup> <sup>11/17</sup> <sup>11/18</sup> <sup>11/19</sup> <sup>11/20</sup> <sup>11/21</sup> <sup>11/22</sup> <sup>11/23</sup> <sup>11/24</sup> <sup>11/25</sup> <sup>11/26</sup> <sup>11/27</sup> <sup>11/28</sup> <sup>11/29</sup> <sup>11/30</sup> <sup>12/1</sup> <sup>12/2</sup> <sup>12/3</sup> <sup>12/4</sup> <sup>12/5</sup> <sup>12/6</sup> <sup>12/7</sup> <sup>12/8</sup> <sup>12/9</sup> <sup>12/10</sup> <sup>12/11</sup> <sup>12/12</sup> <sup>12/13</sup> <sup>12/14</sup> <sup>12/15</sup> <sup>12/16</sup> <sup>12/17</sup> <sup>12/18</sup> <sup>12/19</sup> <sup>12/20</sup> <sup>12/21</sup> <sup>12/22</sup> <sup>12/23</sup> <sup>12/24</sup> <sup>12/25</sup> <sup>12/26</sup> <sup>12/27</sup> <sup>12/28</sup> <sup>12/29</sup> <sup>12/30</sup> <sup>12/31</sup>



Cooper eventually located a collector who possessed a complete set of newspaper syndicate tearsheets which became the basis for a new reprint series, *Classic Star Wars: The Early Adventures*. Dark Horse contracted artist Rick Hoberg to do the reformatting and touch-up work required on Manning's strips. "We were flying blind with the Manning stuff," Cooper recalls. "I don't remember having any reproductions other than the tearsheets to work off of in following the story."

The Manning tales also had a notable tonal shift from those told by Goodwin and Williamson, feeling like *The Star Wars* Saturday morning cartoon show as done by Ruby-Spears (animation company),” according to Cooper. “In hindsight,

I'm a little surprised that Lucasfilm gave the go-ahead to publish them, as far removed from the continuity as they were. But for me, the artwork trumped whatever shortcomings the stories had.

Classic *Star Wars: The Early Adventures* ended with issue #9. Dark Horse later reprinted the *Han Solo at Stars' End* adaptation, as well as an edited compilation of Russ Manning Sunday strips as the single-issue *Star Wars Special: The Constancia Affair*. And while many stories later appeared in their original strip format on the premium area of [starwars.com](http://starwars.com), some tales still have yet to be reprinted in any form. Collectors have their work cut out for them, but fans new to the strips can look forward to hours of adventures waiting to be read. 🌟



BILLY DEE WILLIAMS

# THE CLOUD KING!

THE LEGENDARY LOTHARIO  
LOOKS BACK ON LANDO'S  
LARGER-THAN-LIFE DEBUT.  
BY SCOTT CHERNOFF



**T**he stakes were raised, the Rebels were on the run, and the Empire was striking back: It was the perfect time to meet a mysterious new player with the makings of a major hero. With the chips down, we weren't sure whether or not we should trust Lando Calrissian, but Billy Dee Williams' charismatic performance sure made us want to.

With his elegant look, suave demeanor, and headphone-rocking sidekick, the Cloud City administrator-turned-undercover-palace-guard immediately became a *Star Wars* icon. Lando was a controversial kind of good guy—a scoundrel who betrayed Han Solo—only to reverse course, join the Rebellion, and not only rescue his old friend but also play a crucial role in the final battle that brings peace to the galaxy.

Plus, he's got that manly mustache—so it's pretty much all win for our hero in the cape.

To celebrate the 30th anniversary of Lando's movie debut, *The Empire Strikes Back*, *Insider* tracked down the great Billy Dee Williams for an all-new interview. The first time I interviewed Billy Dee was for *Star Wars Insider* #38, back in 1998—we talked a lot about Lando, but also about Billy Dee's life with the ladies. Since then, I've interviewed him a lot, including once for *Empire's* 20th anniversary, and twice live on stage, at *Star Wars Celebrations II* and *IV*. (We also acted together in a sketch on TV's *Jimmy Kimmel Live*, where he frequently appears.) I'm still a huge Billy Dee fan, so this time, I tried to avoid the usual questions and get straight to the heart of Lando's unique appeal.

**Star Wars Insider:** Which of the following words best describes Lando Calrissian: Suave; Debonair; Dashing; Elegant; cool or supercool?

**Billy Dee Williams:** How about all of the above?

**What is the smoothest part of Lando's look—is it his cape or his mustache?**

Well, I think it's his approach, but the mustache or the cape? Let's



He was a good guy all along! Lando takes arms against the Empire! Below: A new Rebel hero is revealed!

see. When I got that cape, I really tried to use it as much as I could. That was a key for me, a key factor as far as the character was concerned. It reminded me of all those wonderful swashbuckling movies with Errol Flynn that I used to see when I was a kid. That was exciting for me.

The cape was something to work with, something interesting to play around with and find the character through.

**In your mind, what was Lando's life before we met him?**

I think he was like a Steve Wynn [multi-millionaire owner of Las Vegas casinos]. When he had Cloud City, he was running something that was comparable to Vegas. He was very wealthy and running the whole show, so he was quite a businessman. But he also was a great gambler!

**How about the ladies? What was Lando's love life?**

Oh, the ladies were there. There were an awful lot of ladies.

**What would have happened if Lando had more time to put his moves on Princess Leia, because it looked to me like you were getting somewhere?**



Well, there's always the story that's not on the screen.

Oh, so you're saying maybe something was going on there that we didn't get to see?

Well, there was certainly the possibility. Let's put it that way. It would have been very difficult to pass that one up. I think there was an attraction.

**Why is *The Empire Strikes Back* such a popular *Star Wars* movie?**

It was the production value, the look, and the script. I think Irvin Kershner had a lot to do with it.

**I saw something about you on the Internet, and I don't buy it for a minute. So please take a moment to respond to the rumor that you auditioned for the part of Han Solo in the original *Star Wars*.**

No, I've been hearing that, but that's not true. At the time I got this job, they asked me to play Lando Calrissian. I was under contract to [legendary Motown Music founder] Berry Gordy, and it was through him that I worked for George Lucas.

**Didn't you then go on to play Berry Gordy in a TV miniseries about Michael Jackson?**

Yes. He was very close to me. I'm probably the only one who could really capture certain aspects of the character of Berry Gordy.





Lando joins Chewbacca in the cockpit of his old ship, the Millennium Falcon.

He was a good guy at first! Lando took arms against the Empire! Before, a noble but here he revealed!

There's something wonderfully mystical about Berry, and that's one of the things I wanted to capture about this iconic figure.

Speaking of such figures, when we next saw Lando in *Return of the Jedi*, he was suddenly a general. Let's be honest—that was pretty fast, wasn't it? Yeah, I know. That's movie magic. It's

very interesting—he becomes a general, and why he became a general was never explained. I mean, there was no army to really speak of.

So you're saying maybe he moved up so quickly because there was no competition. That's good because if I'm a Rebel soldier striving for years to work my way up the ranks, I'm looking at Lando waltzing in as general, and I'm wondering why I'm not at least a corporal or something.

Hey, I blew a whole situation just to become general. I had a great, fantastic thing going in my life—in Lando's life.

You raise a good point. What are the differences between Lando Calrissian and Billy Dee Williams?

Well there's an awful lot of Billy Dee in Lando. I think I'm a pretty charming guy. I don't take myself seriously, and I think that's a good thing.

I've always admired men who were subtly cool. I loved Duke

Ellington. But he was also very entertaining at the same time. I've always wanted to play Ellington. I came very close to playing him a few times. It should have happened. I think I'm the only one who could really pull it off, because the guy was such an interesting individual, and I understand that kind of charm. I don't know if there are any other guys around today who really understand it.

I know I don't.

Well, it was a different time, a different sensibility.

And you carried that era of romance into the *Star Wars* universe.

That's because I understand it. It's like a young person trying to sing those old ballads, those old standards—it's not an easy thing to do if you've not been a part of it.

What did the experience of making *The Empire Strikes Back* mean to you?

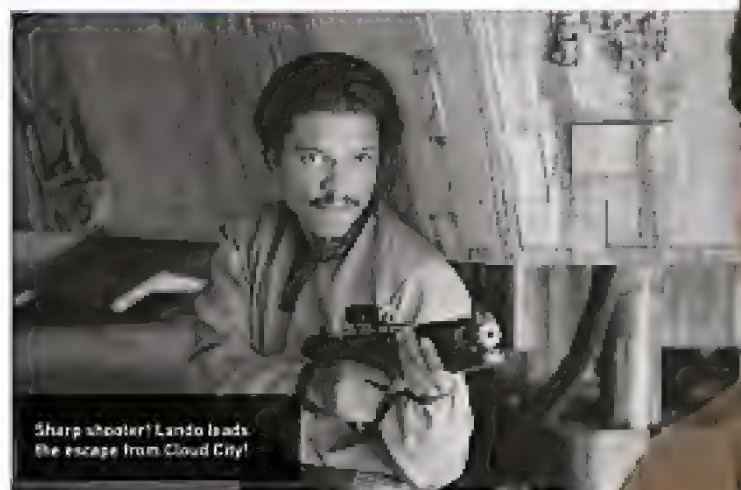
To me, it was a job. And I was very happy to work for George Lucas, because I really liked what he was doing at that time. He was a part of that whole new movement of film makers. It was a period I was very happy to be a part of.







Lando welcomes Han, Leia, and Chewie to Cloud City.



Sharp shooter! Lando leads the escape from Cloud City!

a lot of them do have a life! A lot of them are just big fans, who are very bright people. I find it very interesting. I have never in my life wanted to be that kind of a fan for anything, but thank goodness those people do exist.

I don't have the same career I had then. But my career still somehow exists as a result of those experiences. We actors love to be patted on the head, told how wonderful we are—we live our lives for that. It's great when I do a Q&A and the place is packed.

It makes me feel good.

You know, people ask if it bothers me to always be recognized as Lando, but I succeeded in creating a character that people remember and people quote from. You can't ask for more than that.

What did he tell you about Lando?

I don't remember any real discussions about how to interpret Lando. They let me go. They trusted my interpretation. There were other concerns they had—all the technological stuff, the blue screen. So it seemed to me they left it to the actors to develop the characters. All the actors had personalities that really worked for what they were trying to convey.

What stands out in your mind about shooting *Empire*?

Spending all those months in England and all the fun I had.

You've become a regular on the convention circuit. Fans freak for you at *Star Wars* Celebrations. What's it like from your perspective?

I have a lot of fun. I absolutely and totally enjoy them. I remember when William Shatner said, "Don't these people have a life?" But what I've discovered is that



General Lando Calrissian: 'Rebel Hero'



2010 is not only the 30th anniversary of *Empire*, it's also the 10th anniversary of your syndicated crime-fighting trucker TV series, *18 Wheels of Justice*. Why isn't that anniversary getting the same kind of attention?

I'm an actor, and I enjoy working. That was a good time.

You were recently part of the soap-opera *General Hospital* and its spin-off *Night Shift*. Tell me, who was Touissant DuBois, and how exactly did he differ from Brady Lloyd, your character on *Dynasty*?

Oh, they were totally different characters. To be fair, Brady was a rich guy and the other was a janitor—but you have to admit, Touissant DuBois does not sound like the name of a janitor. I'm assuming he was a secret billionaire.

When you're an actor, you take the situation and make something out of it, whether it's a person making a lot of money or a person struggling through life.

You went from doing *Lost* spots on *Jimmy Kimmel Live* to actually appearing as

yourself on an episode of *Lost* ("Exposé", Season Three). Did you have to travel through any alternate times or dimensions to pull that off?

Well, I traveled to Hawaii, which is not a bad trip at all. I thought it was very interesting—they created a show within the show where it was me, Billy Dee, playing a killer. I guess in this industry I've developed this persona. It's a good thing, but sometimes it's not such a good thing.

When is it not a good thing?

I don't know—maybe it's always OK. In my career, I've developed this persona, and it has made a pretty good living for me. But

it's typecasting—people see you in a certain kind of way, and sometimes it's difficult to see you in any other kind of way. I try to work against that as much as I can, especially fooling around with humor.

I love it when you play yourself, like on that classic episode of the old sitcom, *The Jeffersons*.

Yeah, that turned out to be a cause célèbre for a lot of people. It's because right after *Lady Sings the Blues*, I became this matinee idol, and all the ladies were going crazy.

I remember once I was promoting a movie, and they rented out the whole first floor of a department store, and the place was wall-to-wall packed with women. I had to have five bodyguards bring me in and take me out of the place. But that's my life. I'm so happy I don't have to wear a tuxedo anymore. So many of those years I had to wear a tuxedo.

I picture you in a tuxedo—that's your image. You wore one on *The Jeffersons*. But be honest, the ladies were going crazy for you





long before you were a famous, tuxedo-clad sex symbol.

Well, yeah, I never had a tremendous amount of difficulty as far as that's concerned. Going back to Broadway when I did *A Taste of Honey*, I was touted as this romantic type, so that's been going on for a while. And I was raised around a lot of ladies—my sister, my grandmother, my mom. I used to feel sorry for my father

Having sold out Han to the Empire, Lando makes amends.

SHARE YOUR—Lando makes the escape from Cloud City.

Friends reunited! Lando and Han meet again in trying circumstances!

because I was so spoiled. Women have been a part of my life from the beginning.

What advice do you give the average *Star Wars* fan in the romance department? Just be yourself.

That works when you're you. You've done Lando's voice recently for video games and *Robot Chicken*. Does it take long to fall back into character?

It's been going on for so long, it's just a part of me.

Who would win in a fight—Lando Catrissian, or Billy Dee Williams?

Neither one of us. We're lovers, not fighters.



Billy Dee takes his place on the Millennium Falcon set.



# INTERROGATION DROID!

**BOBA FETT (JEREMY BULLOCH) HAS A WELL-DESERVED REPUTATION AS THE BOUNTY HUNTER YOU CROSS AT YOUR PERIL. *INSIDER* RISKS DISINTEGRATION TO MEET THE MAN BEHIND THE MASK. WORDS: CHRIS SPITALE**



Above: Boba takes it easy as he sits on a pose on his Wookiee rug! Right: The ever-popular Jeremy Bulloch, one armed and dangerous after all these years!

Boba Fett is a man of few words. If you could add a line of dialogue to any of Boba's scenes, what would it be?

"Move aside Vader; it's Fett's turn to be number one!"

Boba famously wears Wookiee braids as a shoulder accessory. What does he do with the rest of the fur?

The Wookiee remains are used to furnish Boba's carpets, and Wookiee Burgers are the favorite dish on the extensive menu at "Hotel de la Fett."

Are there any furry creatures that Boba likes? Just Ewoks; anything else gets tangled up in Boba's cape.

What earthly possessions or tools would Boba most likely be concealing in one of his many pockets and pouches?

A Sat Nav plus cruise control tools so the ride in *Slave I* would be a joy.

How decked out was *Slave I* on the inside?

*Slave I* had everything. A bar serving only the best cocktails, a restaurant called "Hooters," and a hotel with beds shaped like *Slave I* and carpets made from dead Wookiees.

What would Boba do in his free time?

He'd visit Disney World—but in disguise. He just loves all the rides!

Of all of the bounty hunters, which did Boba least prefer to work with?

Aurra Sing. Her feminine charms could have lead Boba astray.

What is Boba's biggest weakness? Jabba's dancing girls.



**NAME: JEREMY BULLOCH  
ALIAS: BOBA FETT**

**FIRST APPEARANCE:  
*Star Wars: The Empire Strikes Back***

If Jeremy Bulloch were a bounty hunter, who would he currently be trying to track down? George Lucas, to see if there is a part for an aging bounty hunter in the live-action series!

What do you think Boba tasted like to the Sarlacc?

A good steak washed down with a glass of Châteaufort-du-Pape.

Carrie Fisher once said that while wearing the gold bikini—which wasn't very form fitting—that Boba Fett could see from New York all the way to Miami. How do you respond to that? Miami? No, it was more like Buenos Aires!

Did Boba ever think of adopting a clone like his father did?

There are many, many clones but only one Boba Fett! ☘







Star Wars  
The Official  
Bounty Hunter's Handbook

# BOUNTY HUNTERS

## GUILD HANDBOOK

THE ABILITY TO BECOME A BOUNTY HUNTER IS OPEN TO ALL LIFE FORMS IN THE GALAXY. SUCCESS DEPENDS ON A RUTHLESS NATURE, CUNNING, AND GUILE. IT'S A RANCOR-EAT-RANCOR UNIVERSE WITH GLORY-OR DEATH-JUST AROUND THE CORNER.

WORDS JONATHAN WILKINS







BOUNTY ALERT >>>>>

INTEL >>>>>

# WANTED



## DEAD OR ALIVE!

(EXTRA BOUNTY IF DELIVERED FROZEN IN CARBONITE!)

FOR MORE INFORMATION CONTACT OUR PORTSMAN AT JABBA'S PALACE, TATTOOINE.

REWARD SHALL BE PAID IN REPUBLICAN CREDITS COURTESY OF

### JABBA THE HUTT

OUR KIND OF SOUL

## ZUCKUSS

SPECIES: GAMB  
GENDER: MALE  
HEIGHT: 1.5 METERS  
WEAPON: BLASTER PISTOL,  
VIBROBLADE, STUN GRENADES,  
MERR-SOMM MUNITIONS GR5-1  
SHARP RIFLE  
VEHICLE: *Mist Hunter*

AMONGST THE NUMEROUS BOONSTIPS BROUGHT IN BY ZUCKUSS AND HIS COHORT A-LON, WAS SECTOR SAVVING SARKIN. THE LATTER, OF THE IMPERIAL ORDERED THEM BOTH FORGOTTENLY. UNFORTUNATELY THEY TURNED HIM OVER TO THE REBEL ALLIANCE.

THEY SOON CHANGED ALLEGIANCE HOWEVER, HELPING TO DESTROY THE REBEL TRANSPORT BRIGHT HOPE, BUT AFTER BEINGNIG MOVED BY THE SURVIVORS' SENSE OF COMRADESHIP, ZUCKUSS AND A-LON JOINED THE REBELLION FOR A VERY BRIEF PERIOD.

AFTER A-LON WAS BEASTED INTO PIECES WHILE TAKING PART IN A MISSION TO STEAL HAN SOLO FROM BOKA FETT, ZUCKUSS PUT HIM BACK TOGETHER AND THE PAIR RETURNED TO THEIR OLD WAYS.



DOWNLOAD >>>>>

"MY SHIP WAS BUILT FOR SPEED, NOT LUXURY ACCOMODATIONS"

- BOKA FETT

A FIFESPRAY 31 CLASS PATROL AND ATTACK CRAFT THAT BOASTED READLY MODIFICATIONS, THE LEGENDARY SLAVE 1 WAS A FAST SHIP THAT BOASTED AERO-BRAKING, REVERSE, EXTENSIVE COUNTERMEASURES, AND A MILITARY-GRADE SENSOR RELAY, WITH A DETENTION AREA COMPRISING ROOMS FOR SIX PRISONERS AND ONE FORCE CAGE DESIGNED FOR CAPTURED JEDD KNIGHTS. SLAVE 2 WAS THE KIND OF SHIP THAT MOST BOUNTY HUNTERS COULD ONLY DREAM OF.



DATA >>>>>

## GUILD LEADERS

VOSSK

[OLD REPUBLIC ERA]

GRADDOSSK

[REBELLION ERA]

GUILD COUNCIL

[LEGISLATURE]



## INFO >>>>

### FIND A HOBBY

THE LIFE OF A BOUNTY HUNTER IS DRAUGHT WITH DANGER AND THE EVER-PRESENT RISK OF SUDDEN, PAINFUL DEATH. FOR SOME, THIS ISN'T ENOUGH AND CERTAIN HUNTERS, SUCH AS KIDAN REEDO, ARE HAPPY TO TAKE PART IN THE LETHAL TOURNAIS (ESPECIALLY WHEN THERE IS A HUNTER ON OTHER HUNTERS' HEELS).

### HUNTING IN THE FAMILY

YOU THINK THAT THE FEETS ARE THE ONLY RELATED BOUNTY HUNTERS? THINK AGAIN! DESPITE THE UNPLEASANT DECEASE OF HIS COUSIN, GRENDO, REEDO WAS A PART-TIME BOUNTY HUNTER AND LOYAL SUPPORTER FOR JARBA THE HUTT.

## INTEL FILES >>>>

### YOUR KIND OF SCOUT

## DENGAR

SPECIES: HUMAN  
GENDER: MALE  
HEIGHT: 1.8 METERS  
WEAPON: BLASTER RIFLE,  
CONCUSSION GRENADES, VIBROBLADE,  
BLASTER CARBINE  
VEHICLE: PUNISHING ONE CORELLIAN  
JUMPMASTER 5000

A FORMER SWAMP BIKE RIDER WHO FELL FROM HIS HORSE, DENGAR RECOVERED INJURED AND WOUNDED BY THE IMPERIAL. IN DOING SO, THE IMPERIAL REPORTED ANY SENSE OF COMPRESSION AND CRUTCH THAT DENGAR ONCE HAD, LEAVING ONLY A DUMPING PLACE FOR REVENGE.

DENGAR WAS ONE OF THE MANY BOUNTY HUNTERS SENT IN PURSUIT OF HAN SOLO. ALTHOUGH HE FAILED, HE DID FIND LOVE WITH AN ARKON. HIS CURRENT WHEREABOUTS ARE UNKNOWN, BUT HE IS BELIEVED TO BE IN THE GALAXY.



## DATA >>>>

### YOUR KIND OF SCOUT

## IG-88

FOLLOWING THE EVENTS OF THE CLONE WARS, FEW FELT COMFORTABLE SEEN AT WHOLE HEARTING ARMS. THE WAR BUILT KNOCK AS IG-88, A DROID FROM DART BSA DID LITTLE TO DISPEL THE FEARS OF THE GALAXY'S WAR-WEARY CITIZENS.

WITHIN SECONDS OF ACTIVATION, IG-88 HAD ACHIEVED SENTENCE AND KILLED THE UNKNOWN SCIENTISTS WHO HAD CREATED HIM. HE DONNED HIS CONSCIOUSNESS INTO THREE PROTOCOL DROIDS: D-1, D-2, AND D-3.

### YOUR KIND OF SCOUT

## Q-LOM

SPECIES: DROID  
HEIGHT: 1.6 METERS  
MANUFACTURER:  
INDUSTRIAL AUTOMATON  
TYPE: PROTOCOL DROID  
WEAPON: CONCUSSION RIFLE, BLASTER  
PISTOL, STUN-GAS BLOWER  
VEHICLE: HUNT HUNTER

Q-LOM BEGAN HIS DROID LIFE AS A CARM SITTING AROUND A LONELY LINE. A PLAN IN HIS PROGRAMMING RESULTED IN HIM STEALING FROM THE PASSENGERS HE WAS CREATED TO SERVE.

HE WAS SOON NOTICED BY JARBA THE HUTT AND PERMITTED HIS PROGRAMMING WITH HIS COMBAT COMPUTER SYSTEMS AND ADDING THE ABILITY TO HARM SENTIENT BEINGS.

HE HAS THEN TEAMED WITH THE BAND BOUNTY HUNTERS.

## THE MANY FATES OF IG-88

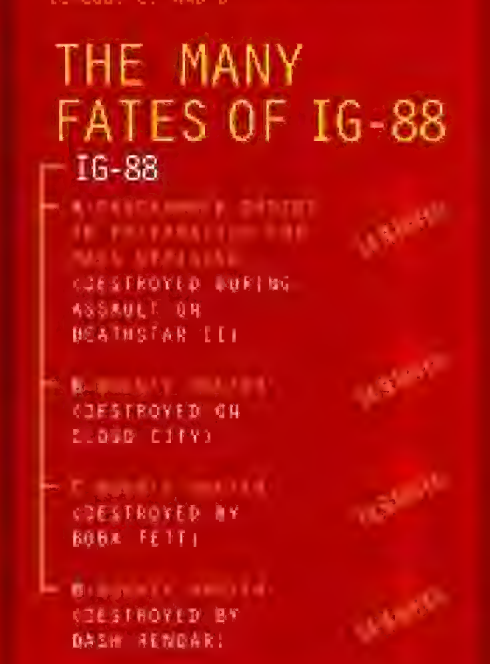
### IG-88

1. KILN/CANNON DROID  
IN PREPARATION FOR  
MAY VESPA  
(DESTROYED DURING  
ASSAULT ON  
DEATHSTAR II)

2. BOUNTY HUNTER  
(DESTROYED ON  
CLOUD CITY)

3. BOUNTY HUNTER  
(DESTROYED BY  
BOBA FETT)

4. BOUNTY HUNTER  
(DESTROYED BY  
DASH RENDAR)







COUNTY HUNT OF SCUMM

## ZAM WESELL

SPECIES: CLAWDITE  
GENDER: FEMALE  
HEIGHT: 1.68 METERS  
WEAPON: BLASTER PISTOL,  
PROJECTILE RIFLE,  
EXPLOSIVES, KNUCKLES  
VEHICLE: KORD-2 AIRSPEEDER

ZAM WESELL MADE HER NAME IN THE UNIVERSE BY USING HER SHAPESHIFTING SKILLS TO HUNT DOWN AND ASSASSINATE THOSE WITH PRICES ON THEIR HEADS. OCCASIONALLY TEAMING UP WITH JANGO FETT, A BOUNTY HUNTER SHE PUT ON GUNG FET PINK TRACKSUIT (AND SPOONLE NOODLES), THE TWO HUNTERS SHARED A MUTUAL RESPECT FOR ONE ANOTHER. ZAM EVEN INTRODUCED JANGO'S SON, BOBA, TO READING. KILLED IN AN INCIDENT ON CORUSANT, SHE PROVED TO BE YET ANOTHER WORTHY BOUNTY HUNTER IN THE GALAXY.



OUR KIND OF SCUMM

## AURRA SING

SPECIES: UNKNOWN  
GENDER: FEMALE  
HEIGHT: 1.74 METERS  
WEAPON: LIGHTSABER, BLASTER,  
PROJECTILE RIFLE  
VEHICLE: MODIFIED SABOT

ONCE A POTENTIAL JEDI HERSELF, AURRA SING SPECIALIZED IN JEDI HUNTS, COLLECTING AT LEAST SIX LIGHTSABERS FROM HER FALLEN PREY AS TROPHIES. KNIFE-LIKE FINGER-NAIL POINTS AND A LONG PROJECTILE NOSE, SHE CUT AN IMPASSING FIGURE WITH CHALK WHITE SKIN AND LONG, BLOODLETTING FINGERS. SURGICALLY ATTACHED TO HER SKULL IS A LONG, THIN SENSOR IMPLANT THAT AIDS HER IN HER HUNT.

SING'S DATE IS UNKNOWN, ALTHOUGH SHE DISSEMINATED THE ALPHAS, KATON, HARMON, SUGGEST THAT DURING THE GALACTIC CIVIL WAR SHE TOOK PART AS A COMBATANT ON JORDAN. THE HUNT'S CONCLUSION CONTINUES.



OUR KIND OF SCUMM

## DURGE

SPECIES: GEN'DAI  
GENDER: MALE  
WEAPON: BLASTER PISTOLS,  
EXPLOSIVES, POWER LANCE,  
ENERGY BOLA, SPIKED FLAIL  
VEHICLE: MODIFIED SWAMP  
SPEEDER BIKE

ALTHOUGH HE IDENTIFIED HIMSELF AS A BOUNTY HUNTER, THE GEN'DAI HARMON DURGE HELD NO ALLEGIANCE TO THE BOUNTY HUNTERS GUILD.

A MEMBER OF A SPECIES ABLE TO SUSTAIN SEVERE PHYSICAL CHAOS AND TRAUMA (SEE L333, CHITINE, HONEY, KNOX), DURGE POSSESSED STRONG REFLEXES, MAKING HIM PRACTICALLY UNSTOPPABLE.

DURGE WAS BORN 2,000 YEARS BEFORE THE FALL OF THE REPUBLIC.

A PARTICULARLY AGGRESSIVE MEMBER OF HIS RACE, HE WAS PUSHED TOWARDS HIS DESTINY WHEN HE WITNESSED SOME BOUNTY HUNTERS IN ACTION.

ON BEING HIRER BY COUNT DOOKU HE JOINED ASANO VENTURES, A DARK JEDI AND COMMANDER KETHIN THE SEPARATIST MILITARY. THEY UNLEASHED A DEVASTATING CHEMICAL WEAPON ATTACK ON THE COUNCILS COUNCIL HALL OF NEMO-D'IN. OVER NUMEROUS ENCOUNTERS DURGE PROVED TO BE A FORMIDABLE OPPONENT FOR JEDI AND REPUBLIC FORCES UNTIL, NEAR THE CLIMAX OF THE CLONING WARS, HE WAS PROMULGED INTO A STAR BY KNOXON SQUADRON. ♣

## IMPORTANT INFO >>>>>

### PERMIT TO HUNT

A B25-L-1A PERMIT IS REQUIRED TO BE SUBMITTED WHEN COLLECTING A BOUNTY. THIS INCLUDES A BOUNTY

HUNTER TO COLLECT THE MAXIMUM PENALTY INCLUDING LOCAL, SYSTEM, SECTOR, AND REGIONAL BOUNTIES.



# STAR RETRO WARS



## A TREAT WHEN YOU EAT!

FANS SUPERSIZE THEIR COLLECTIONS WITH GREAT COLLECTIBLES TO GO WITH THEIR TASTY TREATS!

WORDS AND PICTURES: GUS LOPEZ

**S**tar Wars was one of the first movies to be extensively promoted in fast food restaurants, with premiums and promotional items in high demand by kids.



1) Beginning in 1977, Burger Chef released a set of four *Star Wars* posters with unique character artwork from *A New Hope*. Burger Chef followed that up with *Star Wars*-themed "Fun Meal" boxes, and each of the

seven cartons offered punch-out toys and games with striking artwork designed exclusively for the promotion.

2) Burger King later began its own *Star Wars* promotion and continued with a wide array of premiums, packaging, and display items for all three original trilogy films. Burger King released its own versions of the four posters that had been available at Burger Chef, though Burger King's were slightly larger and had white borders. Burger King's highly-publicized contribution to *Star Wars* premiums was its set of four glasses, available with purchase of a soft drink. Only one glass was available each week, so enthusiastic kids needed to bug their parents to return weekly over the course of a month to complete the set.

3) Burger King continued with major promotions for *The Empire Strikes Back* in 1980 and *Return of the Jedi* in 1983. The *Star Wars* glasses were so successful that the same format was followed for *Empire*

and *Jedi*, with four glasses for each film available, one per week. The Burger King glasses were such classics that Hasbro later emulated the premiums in a similar style for bundling with action figures. Additionally, Burger King created premiums such as three-card panels with scenes from *A New Hope* and *The Empire Strikes Back*. Burger King produced a vast amount of store displays for all three films, such as a hanging mobile promoting the glasses for *Return of the Jedi*. Even small items like buttons worn by employees to promote the *Return of the Jedi* glasses are in high demand by collectors.



4) One of McDonald's few restaurant tie-ins for the original trilogy was a set of plastic tumblers for *The Empire Strikes Back* that was available only in Australia. Each tumbler is distinguished by the color of the highlights and by different images: heroes, villains, and ships.



5) *Star Wars* fast food items were taken to a new level during the *Star Wars* Special Edition and *The Phantom Menace* promotions and continued to break new ground in merchandising with the first-ever







fast food promotion across multiple chains. Tricon, parent of KFC, Taco Bell, and Pizza Hut restaurants, produced different sets of premium toys, game pieces, and posters available exclusively at their restaurants. For the release of *The Phantom Menace*, Tricon achieved another first by launching a coordinated promotion across all three chains. The entire set of *Phantom Menace* toys could be assembled only by visiting KFC, Taco Bell, and Pizza Hut. As an added incentive, a complete set of these toy boxes could be arranged into a puzzle showing imagery from *The Phantom Menace*. Also, Tricon sold *Star Wars* plastic cups with character cup toppers, a set that also required visiting all three chains to complete.



The Episode I promotion also yielded plenty of food packaging such as cups, bags, and even chicken buckets at KFC. The Episode I cup toppers were later repurposed for internal use at Tricon for various employee awards; those are some of the rarest items from Tricon's *Phantom Menace* promotion.

6) Kids' meal boxes have also been issued outside the major fast food chains. Disney got into the act by producing kids' meals cartons bearing the logo for the hugely successful Jedi Training Academy. These boxes were only available at the Disney theme parks with purchase of a standard kid's burger meal.



8) For *Star Wars: The Clone Wars*, McDonald's created Happy Meal boxes in various countries. In the United

States the first wave of *The Clone Wars* Happy Meals contained milk bottles featuring characters from the movie. The most recent McDonald's promotion for *The Clone Wars* consisted of a set of fingerboards with different characters.

7) In 2008 McDonald's teamed up with Lucasfilm for worldwide fast food tie-ins and the first ever McDonald's *Star Wars* promotion in the United States.

The first series of premiums consisted of unusual *Star Wars* character heads attached to *Star Wars* vehicles. Another curious item from the promotion was a billboard in France showing Darth Vader levitating a McDonald's meat tray while a couple make out in the back of the restaurant. The slogan on this poster translates to "Come as you are."

venez  
comme  
vous  
êtes.





# NOW THIS IS PODRA

GEORGE LUCAS' PASSION FOR SUPER-FAST CARS DATES BACK TO HIS FORMATIVE YEARS IN MODESTO, CALIFORNIA. *STAR WARS* INSIDER EXPLORES THE FILMMAKER'S EARLY MOTORING INFLUENCES AND REVEALS HOW IT IMPACTED THE *STAR WARS* SAGA! WORDS: DANIEL WALLACE

**"G**entlemen, start your engines!"

That command, traditionally issued at the opening of the Indianapolis 500, could just as easily be an intro voiceover for a George Lucas biopic. The 67-year-old filmmaker has made no secret of his love of fast cars—and the grease-stained fingerprints of this obsession are all over the *Star Wars* movies. When weighing the influences that led to the creation of Lucas' space saga, *Formula One* leaves *Flash Gordon* in the dust.

At the age of 16, Lucas made autos the center of both work and play, running deliveries for his father's stationery store during the day and modifying his ride in a Renault garage for fun after closing time. "It was a very small Fiat, which I souped up," explained Lucas. "Then at night I'd cruise the main street with all the other guys in their cars."

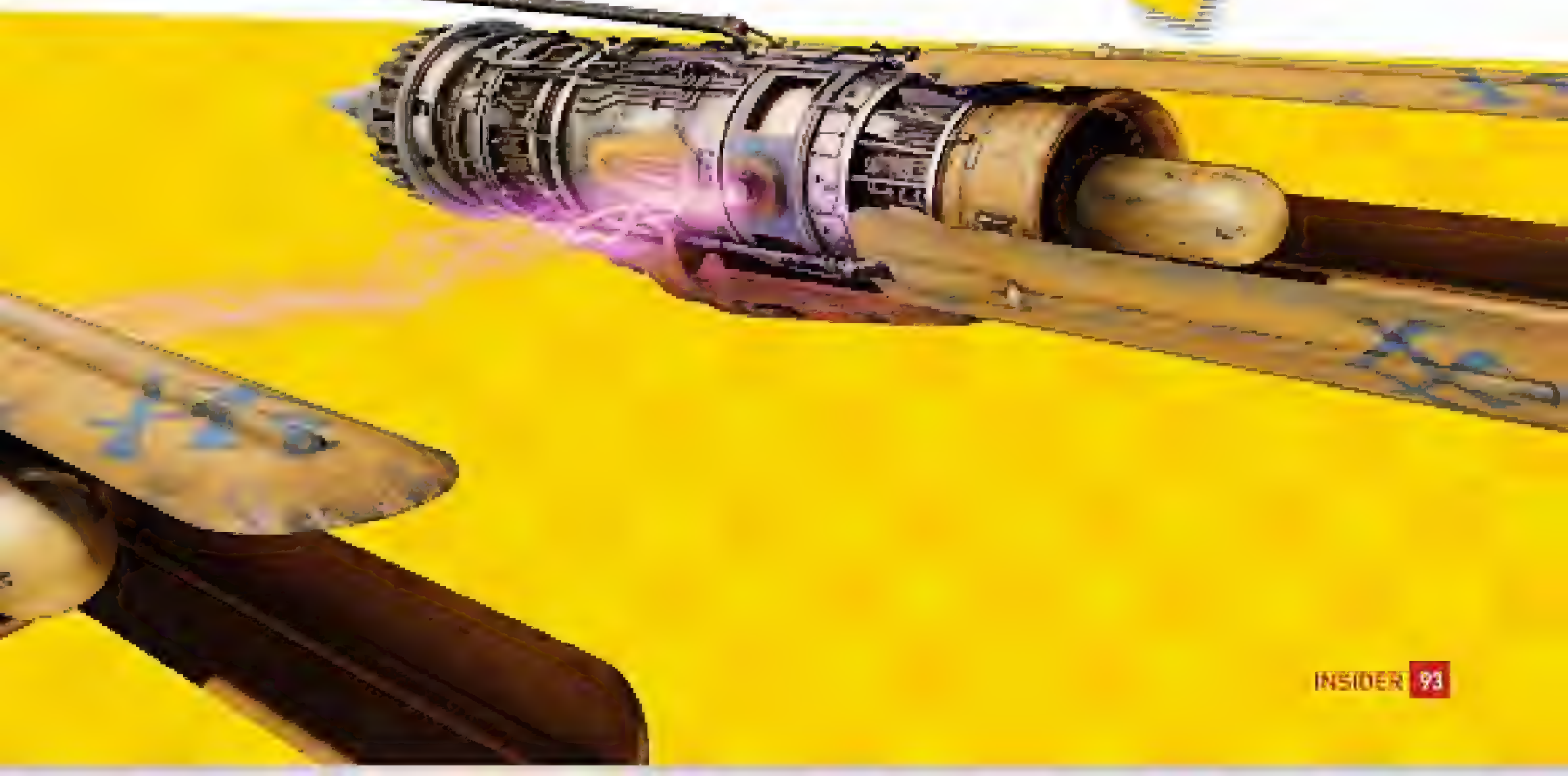
Modesto, California's teenage car culture inspired Lucas' first smash hit, 1973's *American Graffiti*—but he might never have made the film had a near-fatal crash just before high-school graduation helped him move from behind the wheel to behind a camera. At the University of Southern California's Cinema School, Lucas applied his need for speed to the science of filmmaking.







**CRASH!**







In one of his first student projects, Lucas made an experimental, one-minute "kinestasis" entitled "Look at Life," in which still images flashed by at less than a second's exposure each. The hopeful director had demonstrated his gift at creating excitement through rapid-fire editing.

This was followed, in 1966, by "1:42.08," Lucas' senior project at the University of Southern California. The film showed a yellow Lotus 23 race car going at full speed around a track (the title of the film comes from the laptime). The Lotus 23 was driven by Pete Brock. This wasn't the last time a yellow vehicle appeared in one of Lucas' films. A yellow Deuce Coupe is a prominent 'character' up in

*American Graffiti* and Anakin's piloted speeder in *Attack of the Clones* looks extremely familiar.

It's this editing style—fast-paced but visually coherent—that made *Star Wars: A New Hope* a different kind of action movie. The *Star Wars* sequels, and Lucas' films of the same era, such as *Raiders of the Lost Ark*, enshrined a new kind of non-verbal language in movie culture.

It's everywhere, from the *Millennium Falcon's* shootout with TIE fighters to the thrilling truck chase in *Raiders*. But it's the straight-ahead racing sequences—and there are a lot of them—that directly translate Lucas' experiences as a young speed demon.

Not convinced the *Star Wars* movies can be seen as racing genre pics? You'll change your mind after examining a single sequence from each film. Hang on! We're going in, and we're going in full throttle....

#### ***Star Wars: Episode I The Phantom Menace***

The most traditional racing sequence in the saga is also the longest and most elaborate. The Boonta Eve Podrace packs 100,000 fans into the Mos Espa Arena for a spectacle containing lap markers, pit crews, starter flags, and other hallmarks of a NASCAR Sunday.

The Podracers reach 947 km/hr (588 mph), or three-quarters the speed of sound. It's way too much for a human to handle (unless he's the Chosen One), but it's perfect for giving audience members a white-knuckled thrill. The crashes were inspired by stock car smashups, with each doomed vehicle releasing flying debris as it shreds itself to pieces.

The Podracing machines strip speed down to its essentials, with nothing more than engines and a cockpit. The few details, like fins and custom paint jobs, were added by the Episode I designers to communicate information







Coruscant: Planet or gigantic race track?



repairs to a damaged engine—prove to be more important than swordfighting and Jedi mind tricks.

Episode I's Podrace sequence inspired the only true *Star Wars* racing simulator (unless you count wacky

without dialogue. "Overall, the Podracers had to be instantly identifiable since they were mainly going to be whizzing by during a very high-speed race," explained design director Doug Chiang. The fact that Podracers resemble Roman chariots is a neat bonus, as are the sequence's nods to the various film versions of *Ben Hur*.

Even when Anakin isn't racing, his grease-monkey tinkering with his custom-built racer is drawn from hot-rod culture. So is Anakin's underdog victory, in which smart driving—and mid-race

go-karting game *Super Bombad Racing*): 1999's *Star Wars* Episode I: *Racer*, in both console and sit-down arcade versions.

#### ***Star Wars: Episode II Attack of the Clones***

The other racing sequences in the *Star Wars* saga aren't quite as obvious as the Podrace, but they're just as critical to the experience of a movie as thrill ride. In Episode II, for example, Anakin hijacks an open-topped airspeeder and embarks on an aerial chase through Coruscant's rush-hour traffic.

Not only is Anakin's bright yellow ride an homage to *American Graffiti* and Paul Le Mat's roadster, the entire sequence deals with the tropes common to movie car chases. Cutting across traffic lanes? Check. Startled drivers who swerve away from near death? Absolutely. A tender-bending crash that narrowly misses a crowd of pedestrians? Wouldn't be the same without it. What makes the Coruscant chase so memorable is the way it plays with the third dimension, allowing the vehicles to zigzag between highs and lows while teasing the possibility of a fatal drop.

The airspeeders driven by Anakin and his quarry Zam Wesell bear the influences of what concept artist Jay Shuster called a "secret handshake in car design." Shuster, a former Detroit designer, ensured Zam's speeder would be defined by "two to three character lines that not only have an element of simplicity, but convey stealth and speed."

#### ***Star Wars: Episode III Revenge of the Sith***

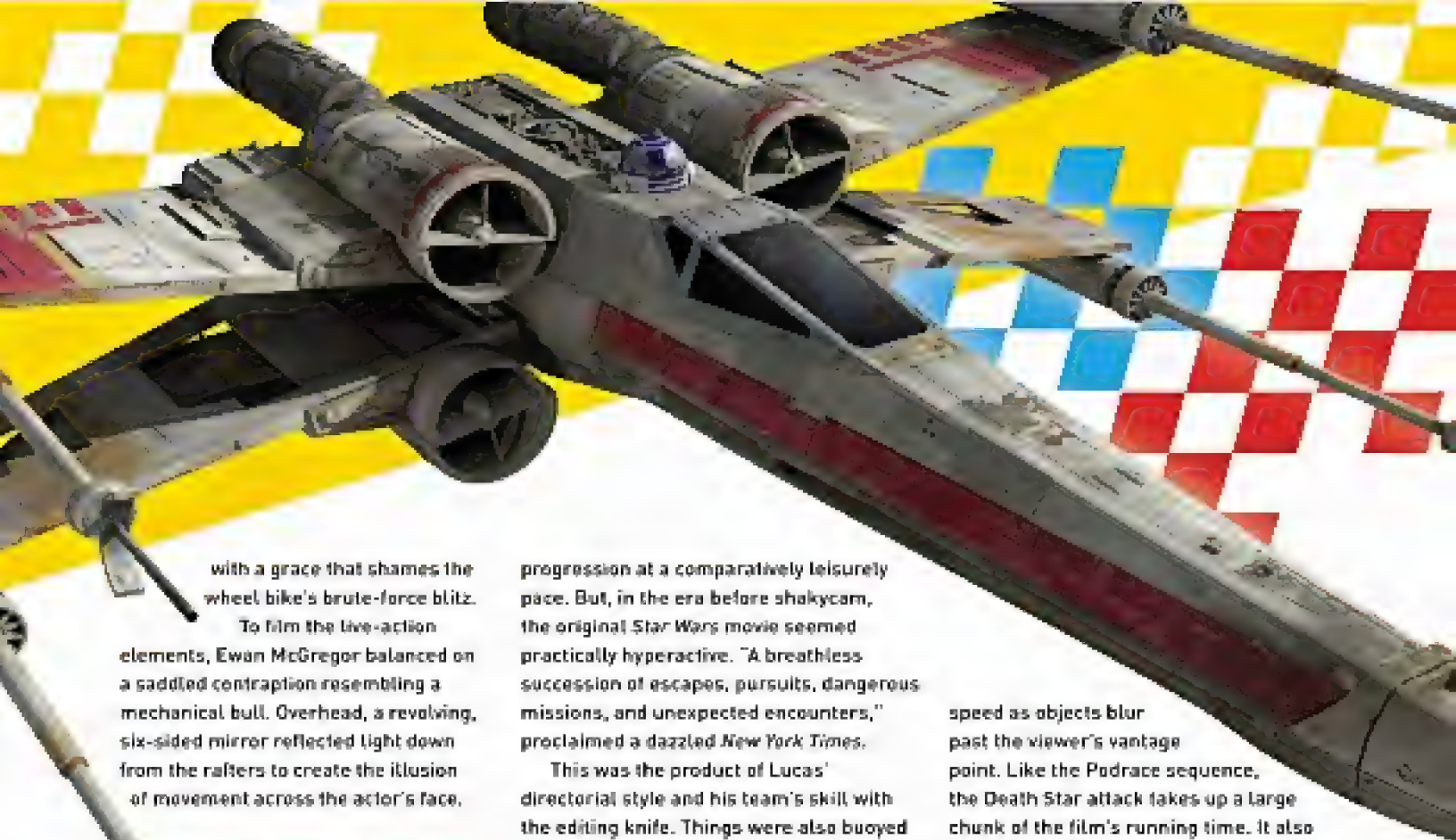
In Episode III, the sport of racing seems to have gone to the lizard-dogs. In his pursuit of General Grievous across the capital of Utapau, Obi-Wan Kenobi rides a lizard steed named Boga.

The chase between the gecko-like varactyl and Grievous' spiky-studded wheel bike is one of the strangest action matchups of all time. And, true to *Star Wars'* anti-tech heart, the chirruping beastie outperforms Grievous' mean machine, snaking its way over obstacles



Speed demons! Grievous and Obi-Wan fight and ride in *Revenge of the Sith*.





with a grace that shames the wheel bike's brute-force blitz.

To film the live-action elements, Ewan McGregor balanced on a saddled contraption resembling a mechanical bull. Overhead, a revolving, six-sided mirror reflected light down from the rafters to create the illusion of movement across the actor's face.

#### **Star Wars: Episode IV A New Hope**

Viewed through modern eyes, *A New Hope* comes across as the slowest movie of the bunch. After Luke is introduced, the stretch of film until the Death Star shootout is all plot

progression at a comparatively leisurely pace. But, in the era before shakycam, the original *Star Wars* movie seemed practically hyperactive. "A breathless succession of escapes, pursuits, dangerous missions, and unexpected encounters," proclaimed a dazzled *New York Times*.

This was the product of Lucas' directorial style and his team's skill with the editing knife. Things were also buoyed by John Williams' award-winning score and Lucas' discovery, on *American Graffiti*, that a narrative could be advanced through a soundtrack. (In 1991, Lucas directed the music video for Paula Abdul's "Rush Rush," adapting the classic drag-racing scene from James Dean's *Rebel Without a Cause*.)

speed as objects blur past the viewer's vantage point. Like the Podrace sequence, the Death Star attack takes up a large chunk of the film's running time. It also features its fair share of vehicle crashes and risky stunts. Luke, the bush pilot who promises it'll be "just like Beggar's Canyon back home," is a stand-in for every teenage garage jockey who dreams of one day taking the checkered flag.

#### **Star Wars: Episode V The Empire Strikes Back**

*Empire* is all about the obstacle course, when the *Millennium Falcon* escapes TIE fighters in an asteroid field. The impromptu and chaotic chase is easily one of the most gripping sequences in all six movies, elevated by one of John Williams' best compositions.

The whirling asteroids make this sequence resemble a demolition derby more than a straight-ahead chase. It's the TIEs that emerge the worse for wear.

The sound effects are also critical to the sequence's success, from the screaming engines of the TIEs to the labored wheeze of the *Falcon's* hyperdrive. Sound designer Ben Burtt's attention to realism made all the action moments in *Star Wars* instantly relatable. Burtt explained his goal of making sci-fi motors "sound real, to sound squeaky and rusty—[and] to use acoustic sounds. That is, to go off in the real world and gather sounds. [That way] the spaceships sound like they really have motors in them."



The Battle of Yavin. A race against time—and TIEs!





The fastest ship in the saga—the *Millennium Falcon*—shows what she can do in *The Empire Strikes Back*

**Star Wars: Episode VI Return of the Jedi**  
In *Jedi*, Lucas combined the beeline propulsion of *A New Hope*'s trench run with *Empire*'s threat of death-by-collision.

This makes the movie's famous speeder bike sequence the *Star Wars* equivalent of a steeplechase. Jedi's speeder bike chase channels the motorcyclist's terror of hanging on the outside of a machine, exposed to the wind with no metal cage

to act as a buffer between safety and disaster. It should be noted that the air-scoop design of the Imperial biker helmet is so criminally dangerous it's a wonder the troopers don't snap their necks every time they turn their heads.

To give audiences the feel that they were whipping through a redwood thicket at 200 km/hr (125 mph), crew members hiked on foot through a bit of the Humboldt Redwoods State Park in California, carrying a Steadicam. They shot one frame

per second which, when projected at normal speed, would become a seeming suicide run.

Does that sound suspiciously like the technique that Lucas used on his first student film? If so, by now it shouldn't come as a surprise. For George Lucas' movies are faster and more intense, and we're lucky to have taken a ride in the passenger seat. 🏍️



Speeder Bikes tear through Endor. Surely there must be a safer way of getting around?





# MY STAR WARS

PETER SERAFINOWICZ'S CAREER AS A COMEDY ACTOR (YOU MIGHT REMEMBER HIM FROM *SHAUN OF THE DEAD* AND HE'S SOON TO PLAY PAUL MCCARTNEY IN THE *YELLOW SUBMARINE* REMAKE) TOOK AN UNEXPECTED TWIST IN THE LATE 1990S WHEN HE VOICED THE PIVOTAL CHARACTER OF DARTH MAUL IN *STAR WARS: EPISODE I THE PHANTOM MENACE*. IT PROVED TO BE A DREAM JOB FOR THIS LIFELONG FAN OF THE SAGA!

WORDS: JONATHAN WILKINS



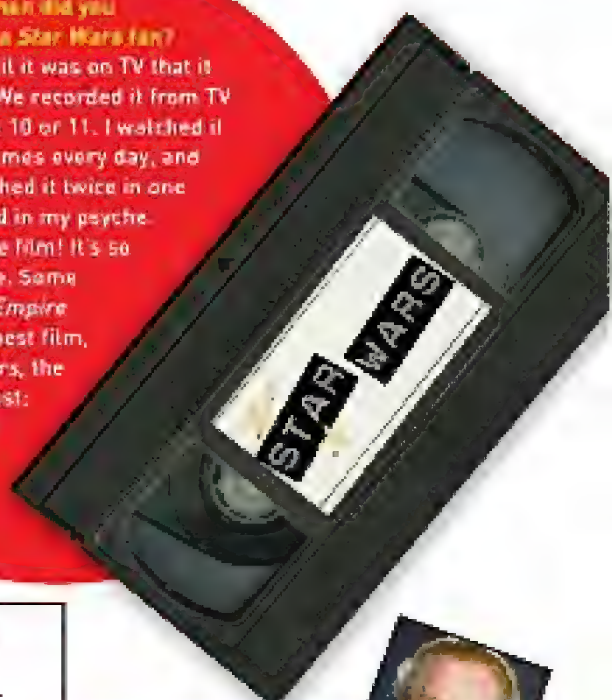
**What was your first  
Star Wars experience?**

Well, it was *Star Wars*, the first one, which, of course, is *A New Hope*. My mum took me to see it when I was five after I'd begged. When I got to the cinema, after about 20 minutes I was saying, "Please, I'm so bored, why did you take me here? I hate it!"

**When did you  
become a Star Wars fan?**

It wasn't until it was on TV that it really clicked. We recorded it from TV when I was about 10 or 11. I watched it with my brother James every day, and sometimes we watched it twice in one day, so it's embedded in my psyche.

Now it's my favorite film! It's so imaginative, and huge. Some people say that *The Empire Strikes Back* is the best film, but for me *Star Wars*, the first one, is the best: the original and the best!



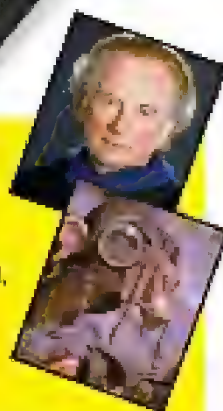
**Do you have any Darth  
Maul toys?**

I've got one that doesn't have my voice on it! It has a sort of computer pretending to be my voice. It says, [in a computer sounding Darth Maul voice] "At last we will reveal ourselves to the Jedi. At last we will have revenge." That's quite a post-modern thing, to be impersonated by a computer speech synthesizer. It is strange.

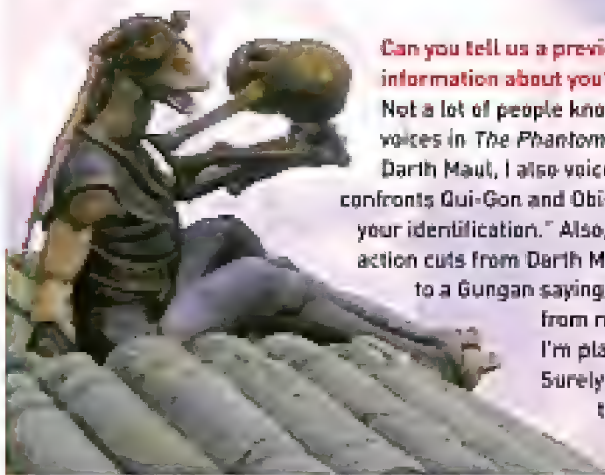


**What is your  
happiest memory  
about being in *The  
Phantom Menace*?**

I love Ian McDiarmid, who I got to meet recently in a café. I went up to him and introduced myself. I said, "Look, we've actually worked together although we've never met!" He's a giant in acting, and his voice is just something else. He's got such command over his voice. I feel like I've stolen so many tricks and techniques from him. Also, my really good friend, Lewis MacLeod, did the voice for Sebulba, and I loved his character.





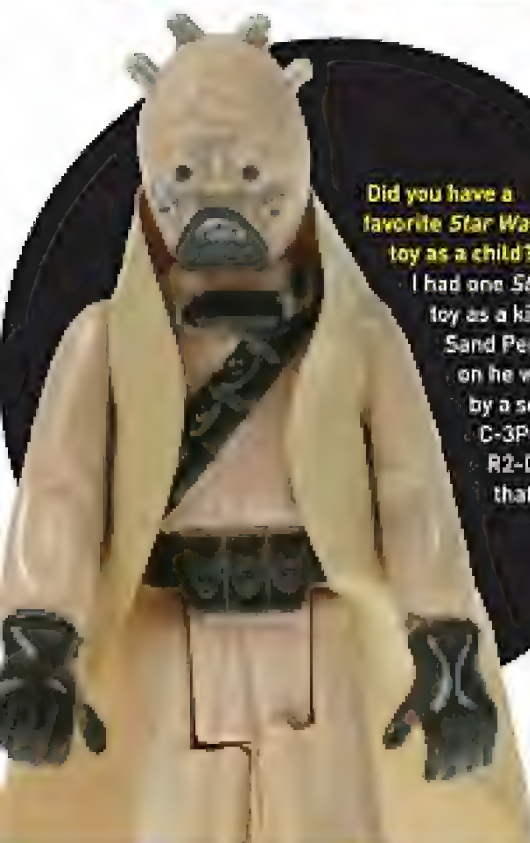
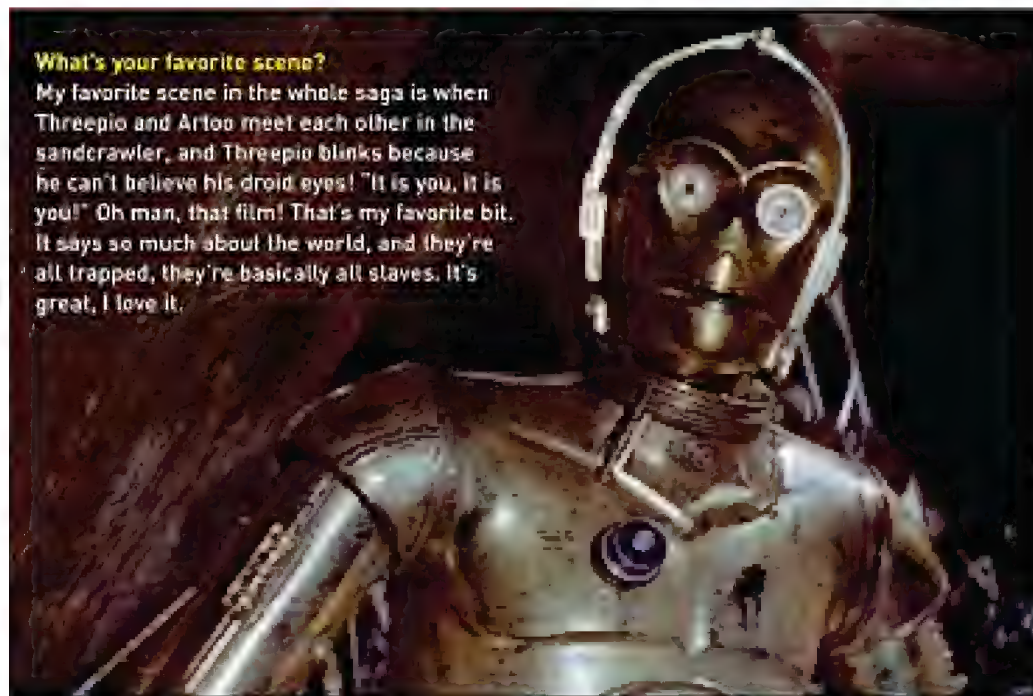


**Can you tell us a previously unknown nugget of information about you?**

Not a lot of people know that I did a few different voices in *The Phantom Menace*! Not only did I do Darth Maul, I also voiced the battle droid that confronts Qui-Gon and Obi-Wan and says, "Let me see your identification." Also, there's one scene where the action cuts from Darth Maul saying, "Yes, my master," to a Gungan saying, "They's a-coming!" That goes from me to me in the same film, and I'm playing two different characters! Surely that's the first and only time that's happened in *Star Wars*?

**What's your favorite scene?**

My favorite scene in the whole saga is when Threepio and Artoo meet each other in the sanderawler, and Threepio blinks because he can't believe his droid eyes! "It is you, it is you!" Oh man, that film! That's my favorite bit. It says so much about the world, and they're all trapped, they're basically all slaves. It's great, I love it.



**Did you have a favorite *Star Wars* toy as a child?**

I had one *Star Wars* toy as a kid. I had a Sand Person. Later on he was joined by a second-hand C-3PO and R2-D2, and that was it!

**What do you think gives *Star Wars* such longevity?**

Part of the reason *Star Wars* is so great is the cast of characters. The action figures cemented that in a way. Take Hammerhead: He's an alien in the cantina for one shot in the movie, but he has his own action figure and identity. These minor characters from the film had their own life. Boba Fett is in the original trilogy for a few brief scenes, and yet he's got something about him that people love.



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INSIDER





INSIDER VISUAL COMMENTARY

# MENACE REVISITED

THE FIRST CHAPTER

WHEN WATCHING THE STAR WARS MOVIES, IT PAYS TO TAKE NOTICE, AND THE PHANTOM MENACE IS NO EXCEPTION. DAN WALLACE PUTS EPISODE I UNDER THE MICROSCOPE AND FINDS MORE THAN JUST MIDI-CHLORIANS IN OUR EXCLUSIVE ANALYSIS OF THE FIRST CHAPTER IN THE STAR WARS SAGA!



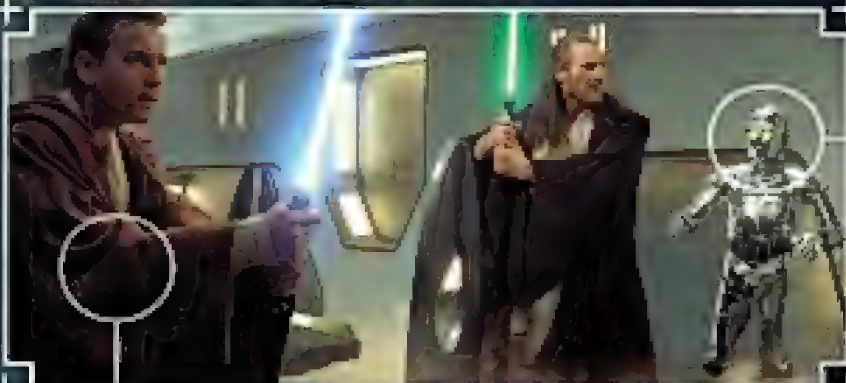
According to designer Doug Chiang, the *droidkas* were inspired by African sculptures with short legs and long torsos. He said, "It's an interpretation that has never been seen before in a mechanical design."

The Republic cruiser is named *Radiant VII*, while the Trade Federation battleship is called the *Profiteer*, or *Saak'ak* in the Neimoidian tongue.

The Republic cruiser is based on an early Colin Cantwell design for the *Millennium Falcon*. Its red markings indicate its status as a diplomatic vessel.



Ewan McGregor is the nephew of Denis Lawson, who portrayed Rebel pilot *Wedge Antilles*. Coincidence or the Force?



*TC-14* looks outwardly similar to the classic trilogy's C-3PO, but belongs to the specialty TC line. TC protocol droids are the first Cybot Galactica models to carry a TranLang III communications module (hence the TC) and can speak millions of languages.

For the role of *Obi-Wan Kenobi*, casting director Robin Gurland and producer Rick McCallum posted photos of their top 50 candidates alongside a photo of Sir Alec Guinness.

After getting the part, Ewan McGregor studied Alec Guinness' mannerisms and underwent dialogue coaching to accurately replicate the late actor's performance.





Early designs for **Jar Jar Binks** depicted him with a greenish hue until research revealed that few aquatic creatures were green. The art department recast him with an orange tone instead.



The underwater bubble city of **Otoh Gunga** bears a heavy visual influence from the turn-of-the-century Art Nouveau movement. Sald Chiang: "Art Nouveau has a very distinctive and organic look, and once I had that idea to lock onto, the city became much simpler to design."

The **sando aqua monster** is an astonishing 200 meters in length, nearly the size of a battleship. It was designed as an amalgam of an otter, a walrus, and a tiger, and its relatively small eyes help sell the illusion of titanic scale.

**Queen Amidala's** elaborate wardrobe and frequent costume changes allowed the art department to unleash its wildest designs. Artist Iain McCaig remarked, "The more outrageous it got, the better."

Natalie Portman said that she played Padmé using her own voice, and played **Queen Amidala** with an accent that was "kind of like the fake British accent people did back in the days of old-school Hollywood."





The Queen's starship does not have an official name. Its sleek design resembles that of the real-world Lockheed-Martin SR-71 Blackbird.

The ship's chromium finish indicates that its occupant is a Naboo monarch. Naboo's N-1 starfighters have chrome highlights because they are attached to the Royal House of Naboo.

The Queen's ship is technically known as a J-type 327 Nubian. The number "327" was also the number of the *Millennium Falcon's* Cloud City landing platform in *The Empire Strikes Back*.



George Lucas considered duality to be "one of the main themes" in the film, seen in *Padmé's* double role as Queen and handmaiden and *Palpatine's* duality. Other examples include the master/apprentice relationships between *Qui-Gon* and *Obi-Wan*, and between *Darth Sidious* and *Darth Maul*. There's also the symbiotic link between the *Gungans* and the *Naboo*.

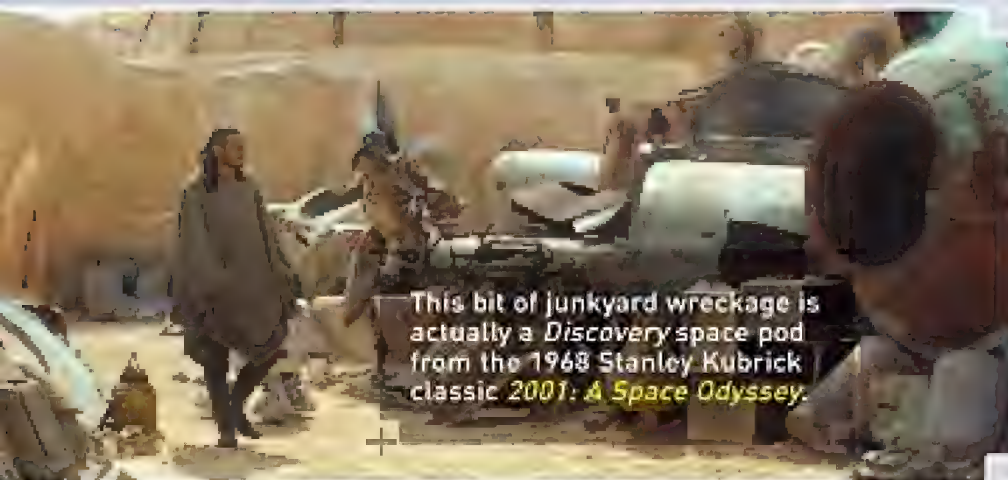
Animation director Rob Coleman was concerned that *Watto's* trunk would prevent convincing speech animation, but designer Doug Chiang didn't want to alter Watto's look. A compromise was reached by breaking one of Watto's tusks, allowing him to speak out of the side of his mouth.

Concept artist Terryll Whittlatch said *Watto* began as an "ugly, cherub-type thing" on one of her sketches. "George saw it, suggested we give it duck feet, and Watto was born."



Visual effects supervisor John Knoll and his team had to write a computer program with the sole purpose of governing the movements of the little cord hanging from *Watto's* belt.





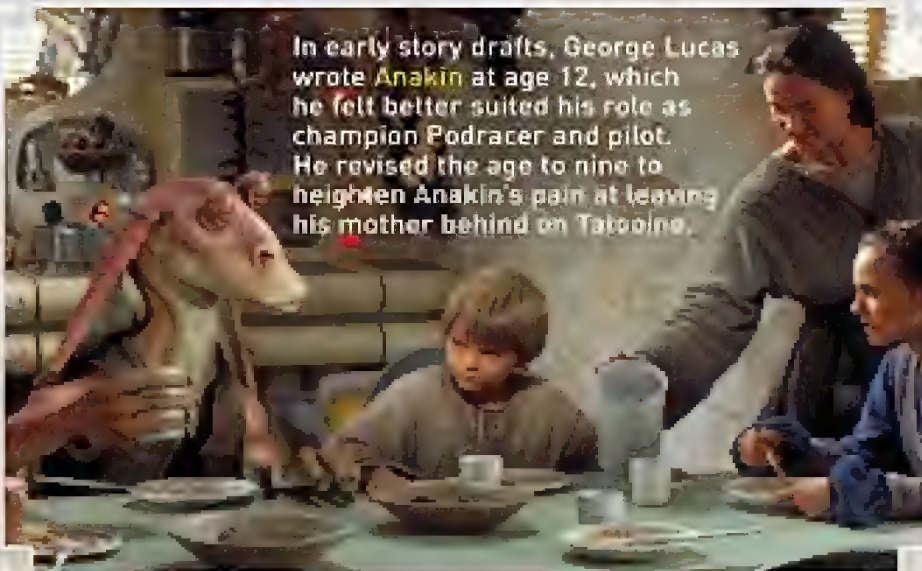
This bit of junkyard wreckage is actually a *Discovery* space pod from the 1968 Stanley Kubrick classic *2001: A Space Odyssey*.

An unprecedented sandstorm flattened the Tatooine sets in 1997. Rick McCallum called it "a hurricane and tornado combined," and 1,400 costumes needed to be dug out of the desert sands. George Lucas considered the disaster to be fate, since a similar storm had hit his Tunisia crew during the filming of the original *Star Wars*.



**Gragra** is a gorgmonger, or a street vendor who sells gorgs. These are small, dried amphibians that resemble frogs and get greedy Gungans into trouble!

**Gragra** is a member of the Swokes Swokes species from Makem Te. The label "Swokes Swokes" is derived from Sue Oaks, creature effects supervisor Nick Dudman's wife.



In early story drafts, George Lucas wrote **Anakin** at age 12, which he felt better suited his role as champion Podracer and pilot. He revised the age to nine to heighten Anakin's pain at leaving his mother behind on Tatooine.

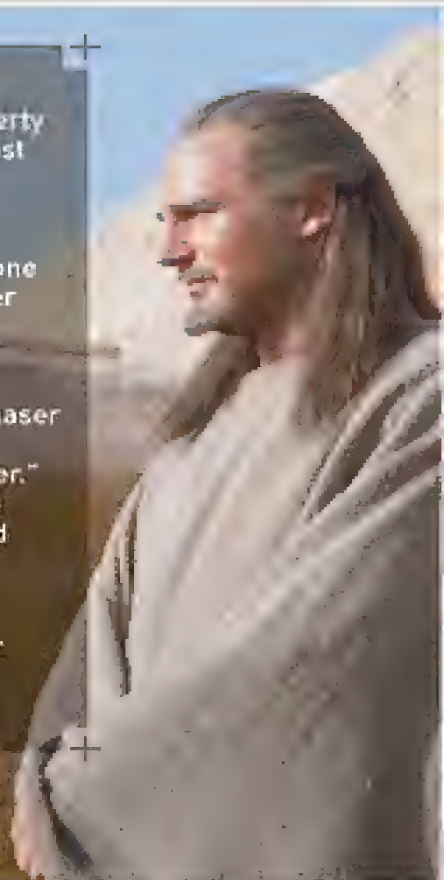


Before they belonged to **Watto**, **Anakin** and **Shmi** were the property of **Gardulla the Hutt**. Gardulla lost them in a bet when Anakin was three years old.

**Shmi** has long been a slave. At one point she was owned by a master named **Pi-Lippa** who taught her technology skills.

George Lucas frequently used "laser sword" in his early drafts of the screenplay in place of "lightsaber." Anakin's line in this scene is the only time the term has appeared in a *Star Wars* movie.

Liam Neeson fought to include overtones of a "subtle romance" between **Qui-Gon** and **Shmi** in the final film.

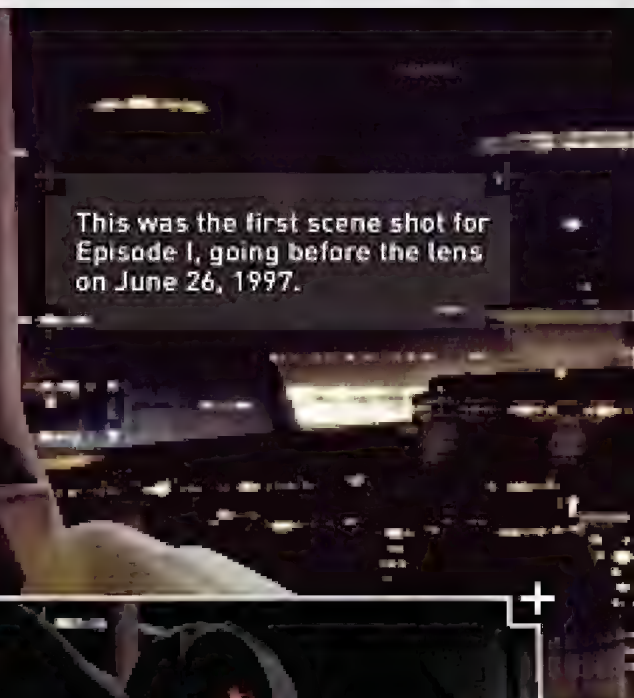




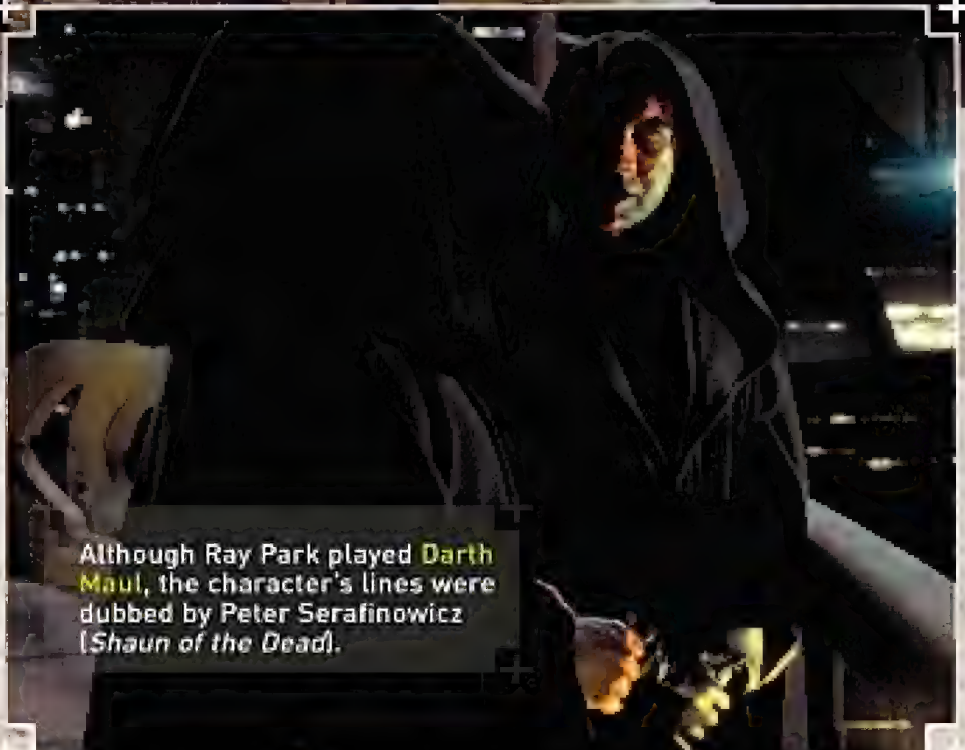


Anakin has a midi-chlorian count of over 20,000 according to Qui-Gon, ranking him even higher than Yoda. Expanded Universe sources have revealed that Force-sensitive beings might typically score in the 5,000 range.

The midi-chlorians are another example of the film's themes of symbiosis and duality.



This was the first scene shot for Episode I, going before the lens on June 26, 1997.



Although Ray Park played Darth Maul, the character's lines were dubbed by Peter Serafinowicz (*Shaun of the Dead*).



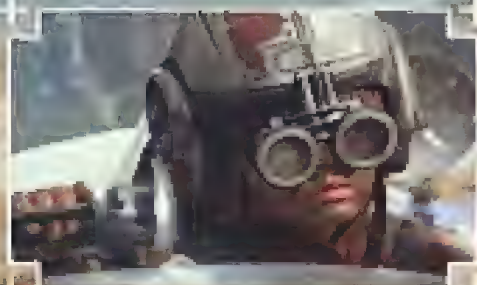


The arena stands are carved directly into the rock, a stylistic decision that made the venue look ancient. The arena also appears in the popular videogame *Episode I Racer*.

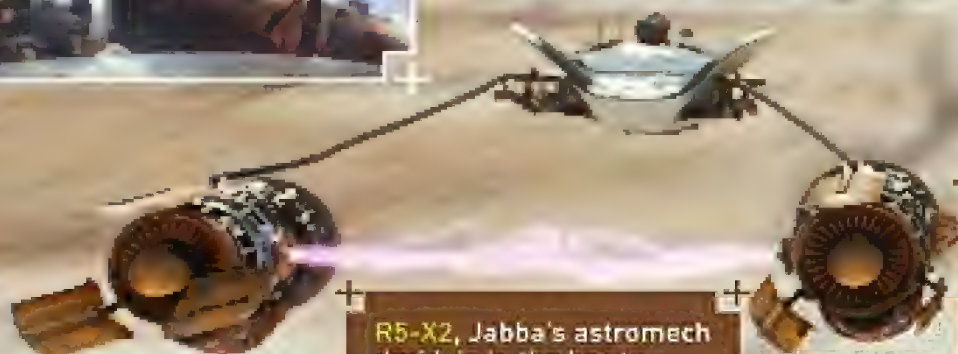
A model of the Podrace arena was constructed for certain shots. To simulate crowds of spectators, the model builders used colored cotton buds, indistinguishable from real people at a distance.



For the Podrace spectators, sound designer Ben Burtt recorded the crowd at a San Francisco 49ers football game.

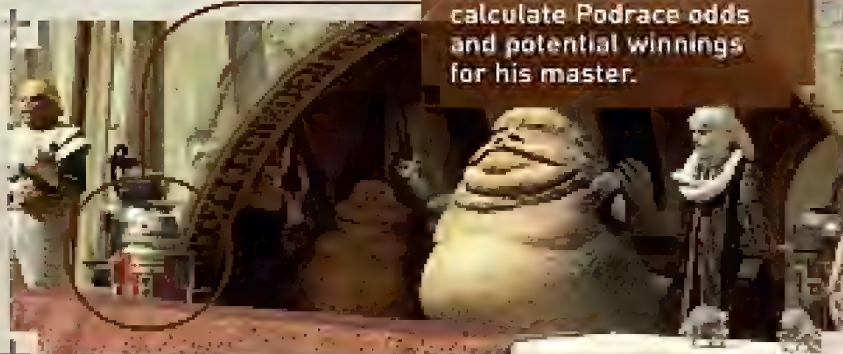


Anakin's unique helmet was designed for his small head by a Mos Espa craftsman named Taleb.



R5-X2, Jabba's astromech droid, is in the box to calculate Podrace odds and potential winnings for his master.

Warwick Davis, who played **Wicket** the Ewok in *Return of the Jedi*, can be seen here as the sleazy arms dealer **Weazel**.





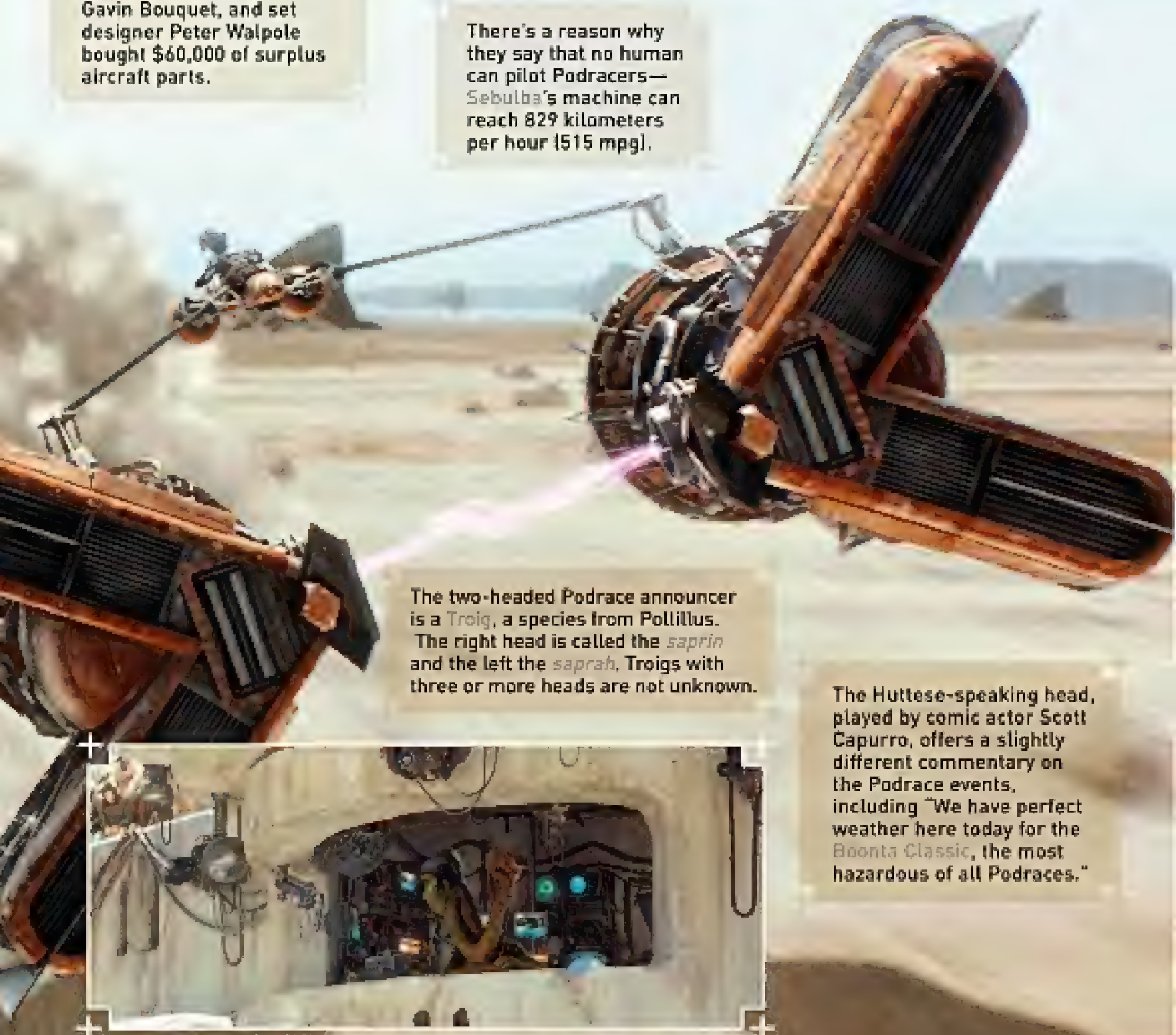
The visual-effects team reviewed footage from NASCAR crashes to get a sense for how complex machines disintegrate at high speeds.

Ben Burt initially blocked out the Podrace action by splicing together racing footage of cars, boats, and planes. The first cut ran for 25 minutes.

To construct the full-size Podracers, Rick McCallum, production designer Gavin Bouquet, and set designer Peter Walpole bought \$60,000 of surplus aircraft parts.



There's a reason why they say that no human can pilot Podracers—Sebulba's machine can reach 829 kilometers per hour (515 mpg).



The two-headed Podrace announcer is a *Troig*, a species from *Pollillus*. The right head is called the *saprin* and the left the *saprah*, Troigs with three or more heads are not unknown.

The Huttese-speaking head, played by comic actor Scott Capurro, offers a slightly different commentary on the Podrace events, including "We have perfect weather here today for the Boonta Classic, the most hazardous of all Podraces."







For the **Wookiee** senators, the original **Chewbacca** costume was pulled out of the Lucasfilm Archives and shot on three different actors.



**Coruscant** was first conceived by Ralph McQuarrie during development of the original trilogy, and named years later by author Timothy Zahn. Lead concept artist Doug Chiang adapted McQuarrie's 20 year-old designs for the new film (although a sneak preview was inserted at the end of the *Return of the Jedi* Special Edition).

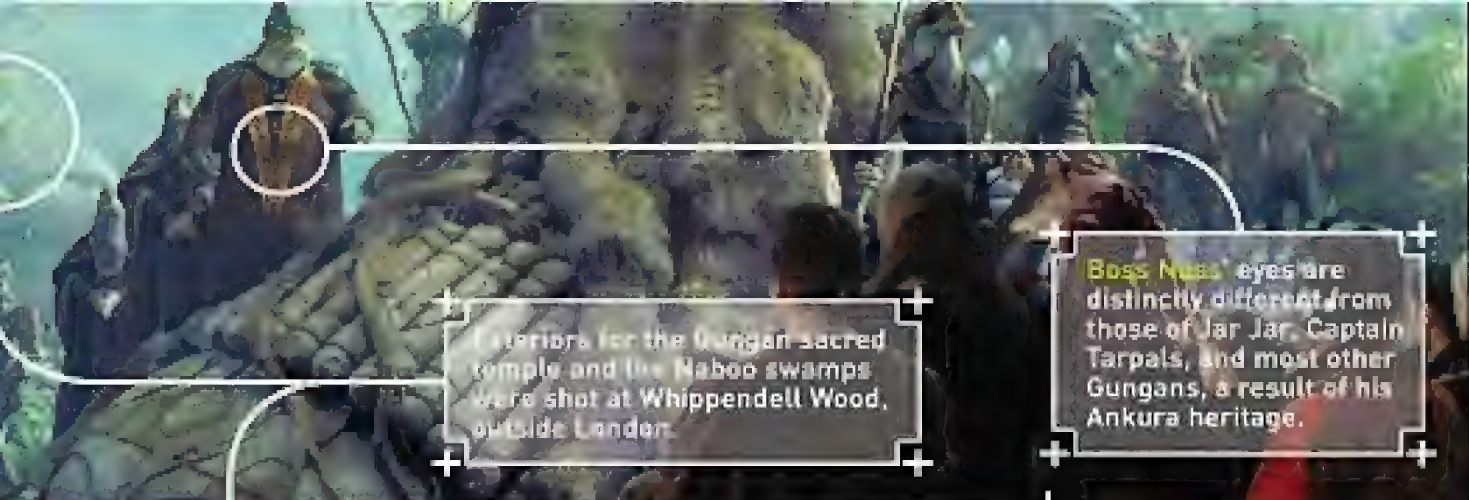
The name "**Mace Windu**" has persisted since George Lucas' original *Star Wars* story outlines, which began, "This is the story of Mace Windu, a revered Jedi-bendu of Opuchi."

According to effects supervisor Nick Dudman, Kel Dor Jedi Master **Plo Koon** received his name from "Plonkoon," a nickname Dudman used for his young son.



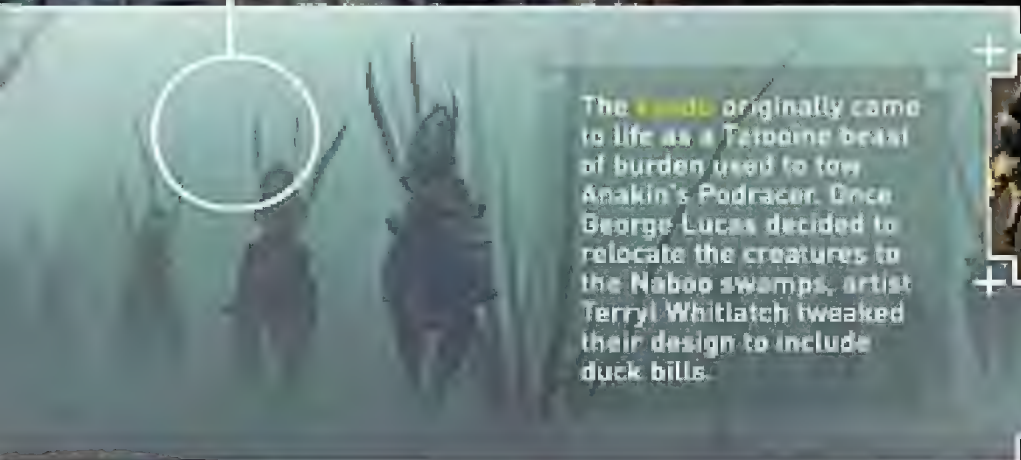
Though it isn't clear in this scene, **Oppo Rancisis'** lower body consists of a thick, snaky tail. It is seen best in issue #75 of the comic *Star Wars Republic*, which depicts Master Rancisis' death during the Siege of Saleucami.





Interiors for the Gungan sacred temple and the Naboo swamps were shot at Whippendell Wood, outside London.

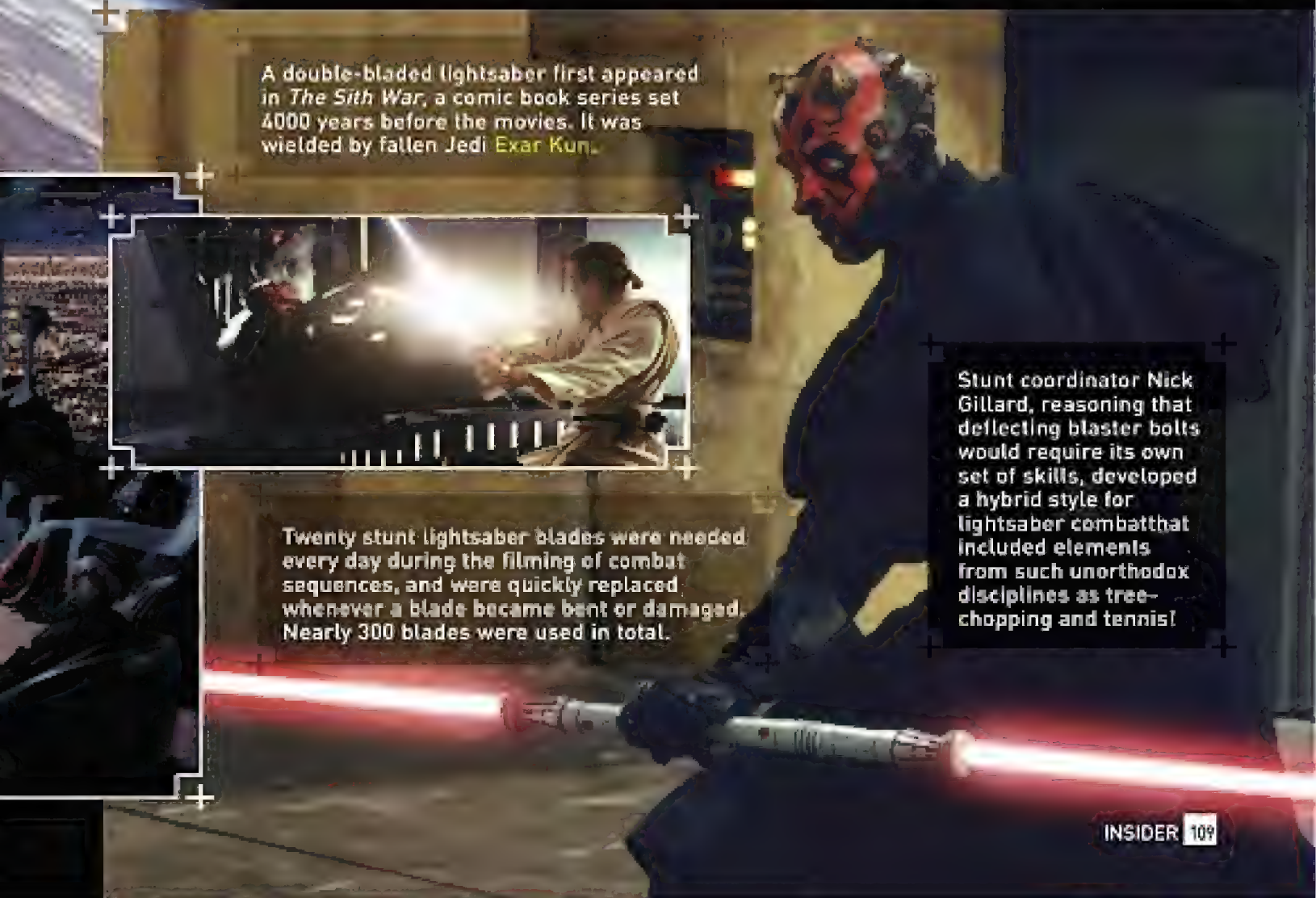
Boss Mee's eyes are distinctly different from those of Jar Jar, Captain Tarpals, and most other Gungans, a result of his Ankura heritage.



The **Watto** originally came to life as a Tatooine beast of burden used to tow Anakin's Podracer. Once George Lucas decided to relocate the creatures to the Naboo swamps, artist Terry Whitlatch tweaked their design to include duck bills.



The **Security S-5 blaster**, which features a built-in ascension line, was personally developed by Captain Panaka.



A double-bladed lightsaber first appeared in *The Sith War*, a comic book series set 4000 years before the movies. It was wielded by fallen Jedi **Exar Kun**.

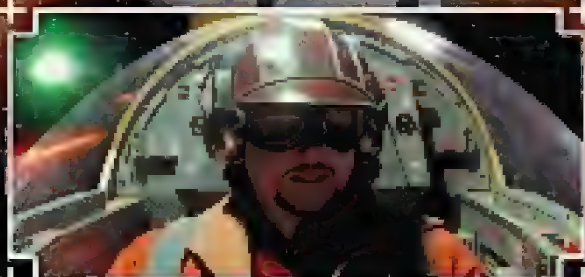
Twenty stunt lightsaber blades were needed every day during the filming of combat sequences, and were quickly replaced whenever a blade became bent or damaged. Nearly 300 blades were used in total.

Stunt coordinator Nick Gillard, reasoning that deflecting blaster bolts would require its own set of skills, developed a hybrid style for lightsaber combat that included elements from such unorthodox disciplines as tree-chopping and tennis!



The droid that Jar Jar pushes over has a stylized number 1138 on its back, a running joke throughout the *Star Wars* films that refers to George Lucas' classic movie, *THX 1138*.

Anakin's line, "I'll try spinning, that's a good trick," is referenced in the episode "Destroy Malevolence" from *Star Wars: The Clone Wars*.



This unlucky pilot is played by visual effects supervisor John Knoll.



Producer Rick McCallum has a cameo here as a minor Naboo official.

The film's triumphal parade seems like a happy ending, but it marks **Palpatine's** first step toward iron-fisted galactic rule. Accordingly, the cheerful music is actually a reworking of the creepy "Emperor's Theme" from *Return of the Jedi*.



**Senate Guards** are part of a special law-enforcement branch based on Coruscant. Their blue armor bears a resemblance to the red armor of the Emperor's Royal Guards, who eventually replaced them.





## EPISODE III

## REVENGE OF THE SITH

[DVD CHAPTER 24]



## WHAT THEY SAID

**Ewan McGregor (Obi-Wan Kenobi)**

"What's been interesting about [being in *Star Wars*] has been that very little has changed, to my relief. A lot of the baggage that could have come along with it worried me.

However, the nearer I got to getting the part, the more I wanted to do it. I went with my gut. I love being in the films. The only big thing that's changed is that children have seen me act, whereas I don't think they'd seen the films I'd made up to that point. Kids came to talk to me about *Star Wars* and ask me how my lightsaber works."

**Matthew Wood (voice of Grievous)**

"Rick McCallum had sent out casting packages all over LA, Sydney and London. Every time we had got a new batch of auditions in, I would process and name them and send them up to George for evaluation. By about the 30th audition I thought I would take a crack at it. I put mine in with a batch of 10, under an anonymous name... and he picked it! I remember being scared when Rick called me asking for the name of the "A.S." audition that George picked. I had submitted all the auditions just with initials. I told him I would get back to him on that tomorrow. I slept on it and wondered if I should try to get out of this situation somehow, maybe thinking I had crossed the line. The actor part of me was excited... The next day I called Rick and told him the news... he was surprised that it was me and asked if I wanted to tell George. I said "Yes!" George didn't even blink an eye and came down and recorded with me the next day. Because I was on the sound crew I could watch George's thought process evolve with the character. I had inside information I suppose. There was also the matter of deciding on a process for the character... should it be pitched low? Should it sound metallic?"

*Interview by Mark Wadsworth, AudioNews.com*



## OBI-WAN SHOOTS GRIEVOUS

REVENGE OF THE SITH 2005 [SCRIPT]

123 EXT. UTAPAU-  
SECRET LANDING PLATFORM-DAY

Extending from the wall of a small sinkhole is a secret landing platform with a small, [Trade] Federation Fighter sitting in the middle of it. OBI-WAN and GENERAL GRIEVOUS race out of the tunnel system and onto the landing platform.

OBI-WAN yanks on the staff, then jumps off his LIZARD onto the General's scooter, knocking both warriors to the ground. GENERAL GRIEVOUS pulls out a laser pistol and fires at OBI-WAN. The Jedi reaches out his hand, grabs the General's electro-staff and spins the staff, blocking the laser bolts.

OBI-WAN charges GENERAL GRIEVOUS, swinging the staff and hitting the Droid in the stomach, knocking the gun away. GENERAL GRIEVOUS is hit by the staff, and the Force bends his forearm. He pulls OBI-WAN close to him, and they engage in a furious fight. The electro-staff is knocked away. The two engage in hand-to-hand combat. OBI-WAN struggles to avoid the deadly blows of the brutal, unstoppable Droid.

GENERAL GRIEVOUS's stomachplate is loose. OBI-WAN grabs it and rips it off, revealing the alien life form's guts encased in a bag in the Droid's chest. GENERAL GRIEVOUS grabs OBI-WAN, hoists him over his head, and tosses him across the platform. OBI-WAN dangles off the edge of the platform. He clutches the rim, trying to hold on. The DROID then grabs the staff and charges OBI-WAN. At the last second, OBI-WAN reaches out his hand and uses the Force to retrieve the Droid's laser pistol.

The JEDI fires several blasts in the stomach area of the alien Droid, and he EXPLODES from the inside out. The smoldering Droid falls to the ground. OBI-WAN has killed GENERAL GRIEVOUS. He pulls himself up onto the platform and walks by the destroyed carcass.

OBI-WAN: So uncivilized...

OBI-WAN brushes himself off. He throws the pistol onto the platform, picks up the electro-staff, and jumps on BOGA. The trusty beast rears up and takes off into the tunnel system.

## WHY IT'S A CLASSIC

Obi-Wan Kenobi goes man-vs.-cyborg with General Grievous... and wins! Coming just after their lightsaber confrontation (which Kenobi seemed to relish, too) and the Boga-and-bike chase, the vicious hands-on fight sees Kenobi turn the General's seeming strengths against him. After some blows from the electrostaff, Kenobi pries apart the General's armor, exposing his vital organs. The coup-de-grace comes in the form of two blaster bolts, as Kenobi hangs precariously from a ledge. It's Kenobi's final line that's the clincher, bringing Episode III full circle again to where it all started, with Kenobi's expressed preference for a lightsaber: "Not as clumsy or as random as a blaster."



ACTRESS CATHERINE TABER'S ROLE AS PADMÉ AMIDALA IN *STAR WARS: THE CLONE WARS* HAS PROVED A HUGE HIT WITH FANS. JAMES BURNS MET THE MOST GLAMOROUS SENATOR IN THE GALAXY!



# The Perils OF PAD





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*Star Wars Insider:* How did you approach playing such a well-established character?

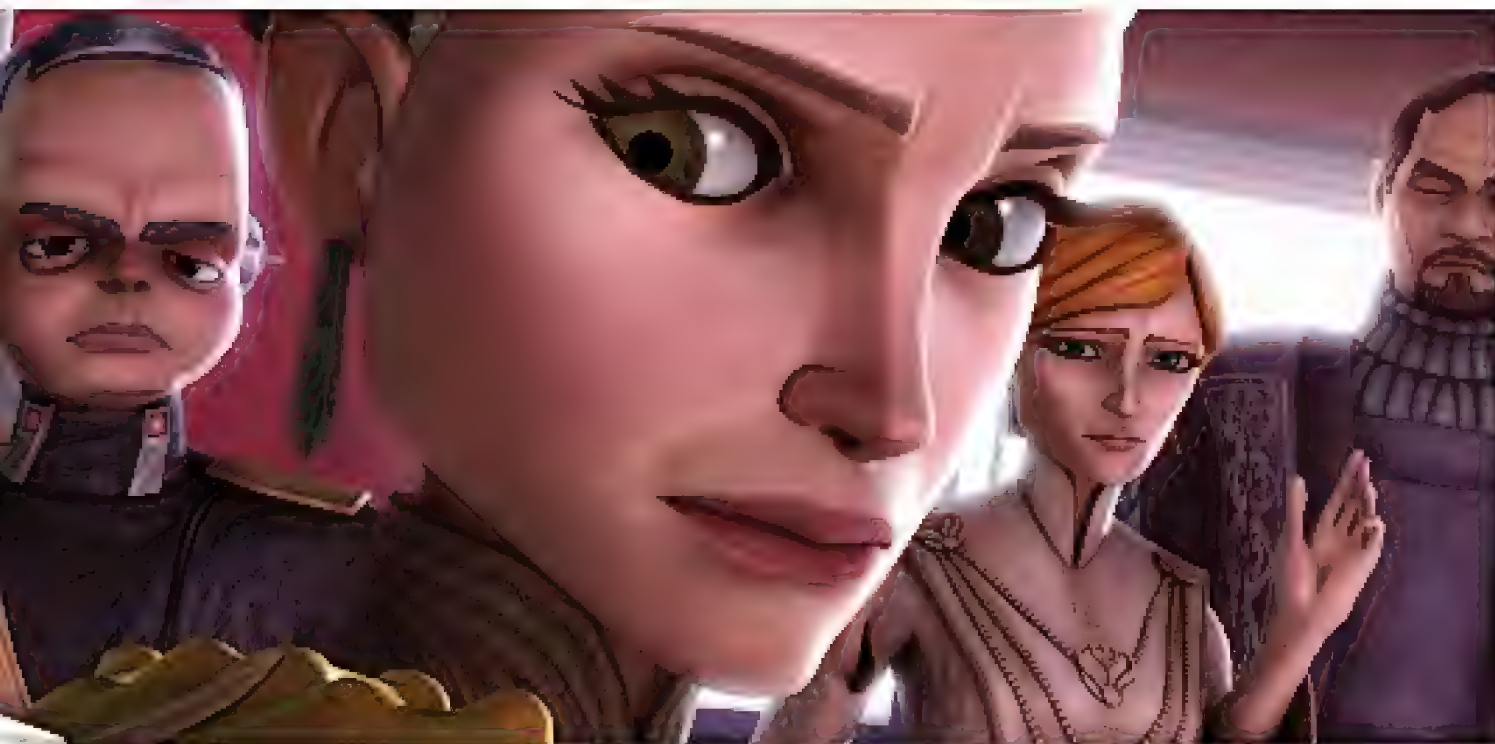
Catherine Taber: We tried to use what was already there [in the films], which I think is important when you're doing anything like *Star Wars*. Dave [Fitoni, *The Clone Wars* supervising director] is really cool about letting me take my version of Padmé into new situations, so we understand who she is. We honor the film version of Padmé on the show, but I try to portray her as I believe she is.

How do you like working with Matt Lanter [*Anakin Skywalker*] and James Arnold Taylor [*Obi-Wan Kenobi*]?

I'm quite good friends with James, so it's great fun to work with him. With Matt, the fans have said that they've been enjoying the chemistry between Anakin and Padmé. That just comes naturally to us. We have great banter and we try to make it an authentic love relationship so that you get to see these people having the same issues that real couples do. Getting to know Matt and James more, I feel a bond with them like Padmé does with Obi-Wan and Anakin in the films.







You provided the voice for Princess Leia in *Star Wars: The Force Unleashed*. How did that come about?

It was during the making of the first season of *The Clone Wars* and it didn't have anything to do with the show. LucasArts knows me because I've done some voice work for them. In fact, Mission Vao [in *Star Wars: Knights of the Old Republic*] was my first voice-over job. I really enjoy working with those guys. They knew me as an actress and they came to me with the part of Leia. She didn't have a big part in the game, but she was pivotal and I think they were

having a hard time finding an actress who understood who Leia is. Finally they just called my agent and asked me to read for it. They were initially concerned because I'd played Mission Vao and they didn't want it to be the same character.

We worked to try to honor what Carrie Fisher did at the beginning of *A New Hope*, because I would actually be playing Leia before that. She had that distinctive accent and was definitely a child immersed in a political situation. She also had a lot of decorum and we wanted to show that, so I watched her performance a lot,





Political struggle: Padmé captured, but rescue is inevitable!



Just a girl and her Jedi Padmé flanked by her Jedi heroes.

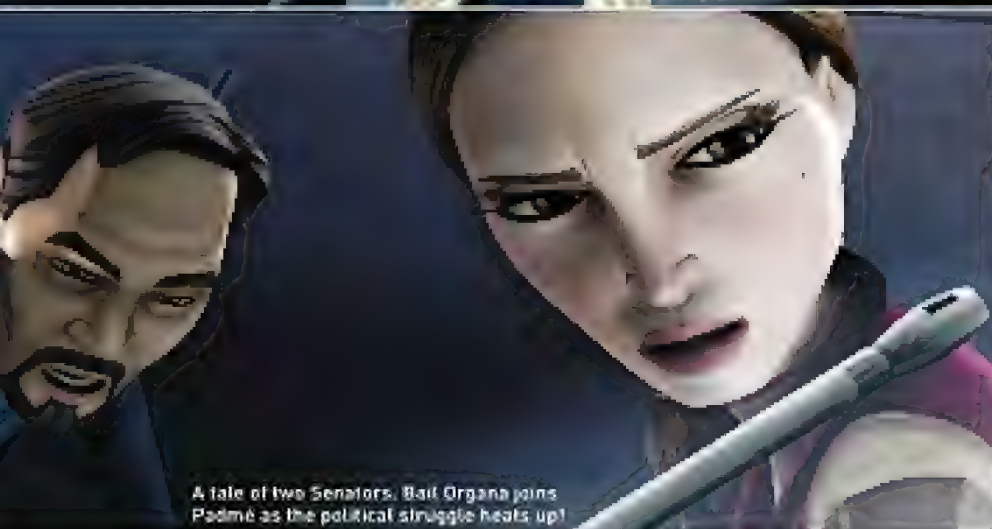
Do you have any plans to work with LucasArts again?

There might be more someday.

Do you have a favorite Padmé scene?

I love the scene with Jar Jar and the battle droid from "Bombad Jedi" because I think that it's hysterical. It's classic *Star Wars* humor. I love the moment in "Destroy Malevolence" when I say, "He's probably late again" because I often feel that way in real life! Anytime I have a scene with Anakin it's a lot of fun. There was a moment, I think it was in "Destroy Malevolence" too, where it's me with Obi-Wan and Anakin and it had that full-on old school *Star Wars* feel. I got to man the gunship! I would love to see more of that.





A tale of two Senators: Bail Organa joins Padmé as the political struggle heats up!

as well. In our scenes together it felt like I was doing a live-action show.

**There was a lot of tension with Anakin in that episode.**

I loved seeing that and it was important for us to start to see those glimpses of Anakin, because you don't want it to just happen in one day. I thought it was really accurate regarding how a guy would feel in those circumstances and also really accurate regarding what's going to happen to Anakin in the future.

**How does it feel to be part of a great onscreen romance?**

I'm a really lucky girl, what can I say? I think all of us are so close to each other and so proud of each other.

The cool thing about Matt is that he's not just a pretty face; he's an amazing actor. As Anakin, he has that sense of cockiness and confidence, but without a solid performance behind that, it wouldn't work. Matt brings that and it's not bad having him standing next to me during a romantic scene! 🥰

**Which have been your favorite episodes so far?**

"Rookies"—I think everybody loved "Rookies." I have a soft spot for soldiers in general and in "Rookies" Dee [Bradley Baker] gives such heart to the clones that I just absolutely adored it.

I loved "Innocents of Ryloth." I played Numa, and when I read Henry Gilroy's script, I was actually teary, and I'm not a big crier. I also love "Senate Spy." I know the actor who plays Clovis, Robin Atkin Downes. He has voiced a ton of game characters



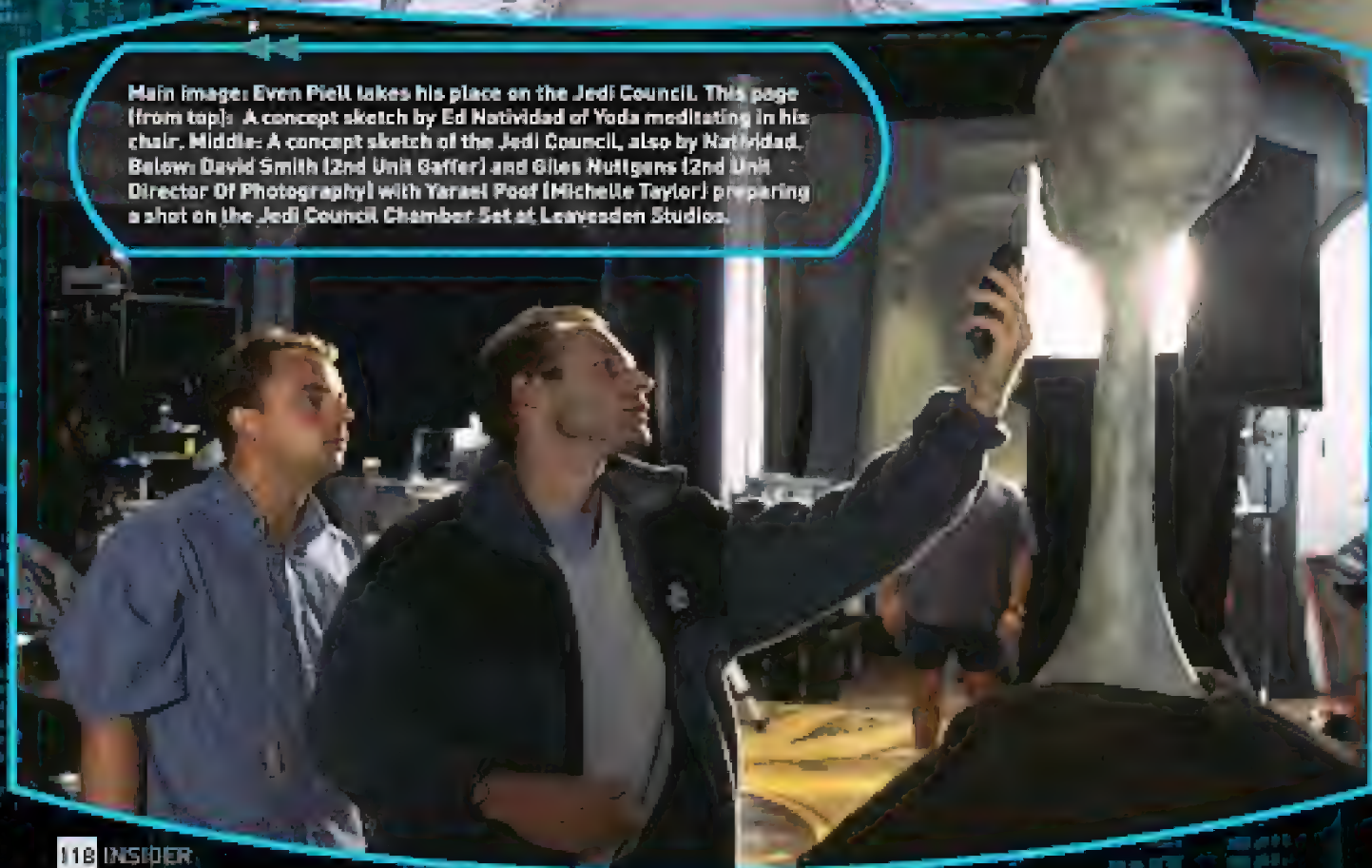
# JEDI

## ARCHIVE

RARELY-SEEN IMAGES FROM THE LUCASFILM ARCHIVES



Main image: Even Piel takes his place on the Jedi Council. This page (from top): A concept sketch by Ed Natividad of Yoda meditating in his chair. Middle: A concept sketch of the Jedi Council, also by Natividad. Below: David Smith (2nd Unit Gaffer) and Giles Nuttgens (2nd Unit Director Of Photography) with Yarael Poof (Michelle Taylor) preparing a shot on the Jedi Council Chamber Set at Leavesden Studios.





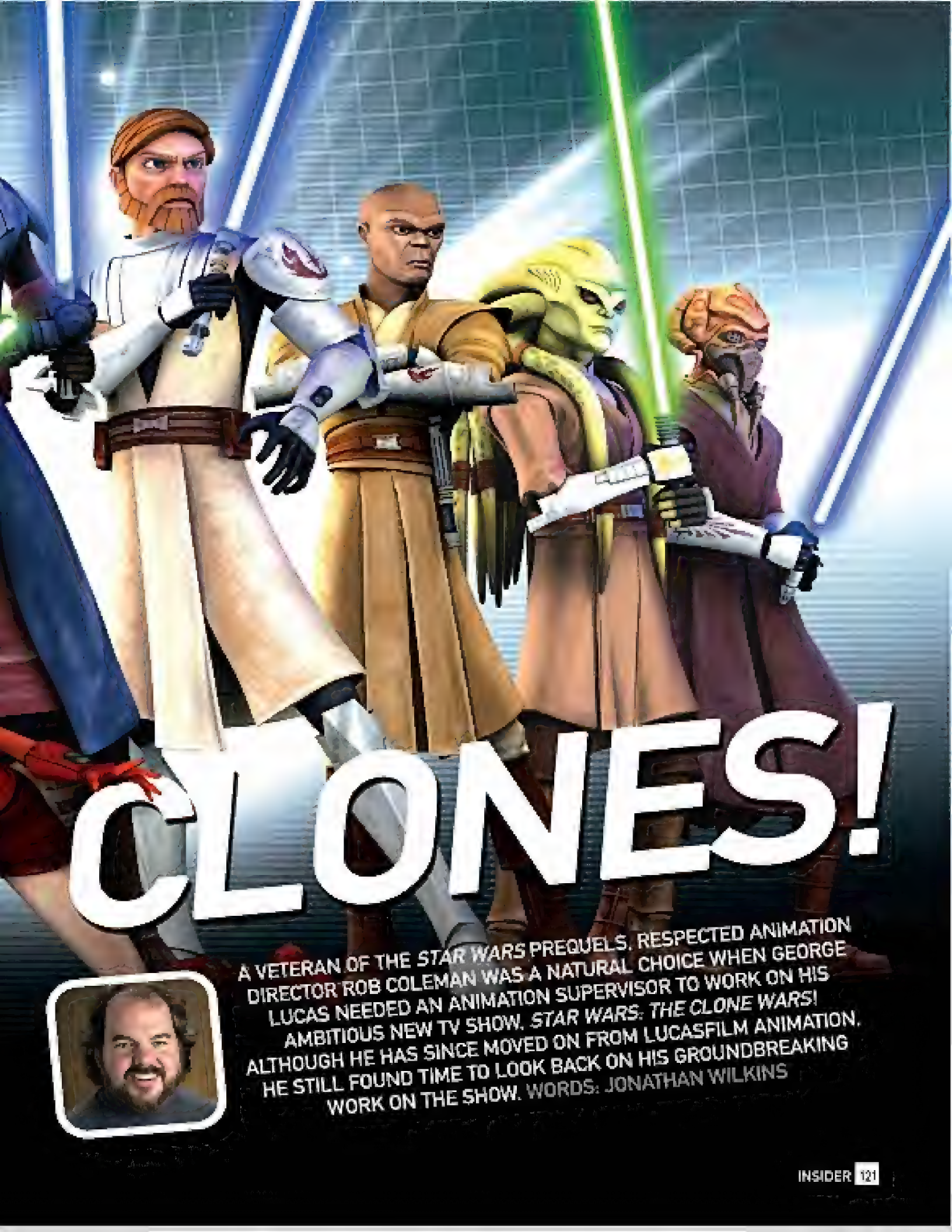






# CREATING





# CLONES!



A VETERAN OF THE STAR WARS PREQUELS, RESPECTED ANIMATION DIRECTOR ROB COLEMAN WAS A NATURAL CHOICE WHEN GEORGE LUCAS NEEDED AN ANIMATION SUPERVISOR TO WORK ON HIS AMBITIOUS NEW TV SHOW, *STAR WARS: THE CLONE WARS*! ALTHOUGH HE HAS SINCE MOVED ON FROM LUCASFILM ANIMATION, HE STILL FOUND TIME TO LOOK BACK ON HIS GROUNDBREAKING WORK ON THE SHOW. WORDS: JONATHAN WILKINS



**When did you first get involved in *Star Wars: The Clone Wars*?**

I worked very closely with George Lucas on the prequel films and we had conversations about setting up an animation division while we were shooting *Revenge of the Sith*. That was around 2003.

I didn't officially become involved until I completed all the animation on *Revenge of the Sith*. I started talking to Gail Currey, who I'd worked with at ILM [Industrial Light and Magic] and who was putting together Lucasfilm Animation at that point. She and George invited me to come aboard and help set it up. My first job in May 2005 was to fly over to Singapore to hold a presentation to help attract talent in order to build the studio there.

**What are the day-to-day challenges of an animation consultant?**

Dave Filoni, the series' supervising director, and Catherine Winder, our launch producer, had both worked in animation before but had not worked in the *Star Wars* universe. George Lucas asked me to meet with them and immerse them in the world of *Star Wars*. The role of animation consultant came out of that early working relationship with Dave Filoni.

Dave is a very talented storyboard artist, and he'd come from doing the 2-D animated *Avatar: The Last Air Bender*,

find the right balance of time spent on the animation. For me, that first year, 2005, was tough. We were trying to find the right movement for these characters. George talked about a stylized East-meets-West anime influence, but animated for a North American audience. As an animation consultant, I worked very closely with Dave to craft what that ultimately ended up being the look.

**Was *Thunderbirds* ever an influence?**

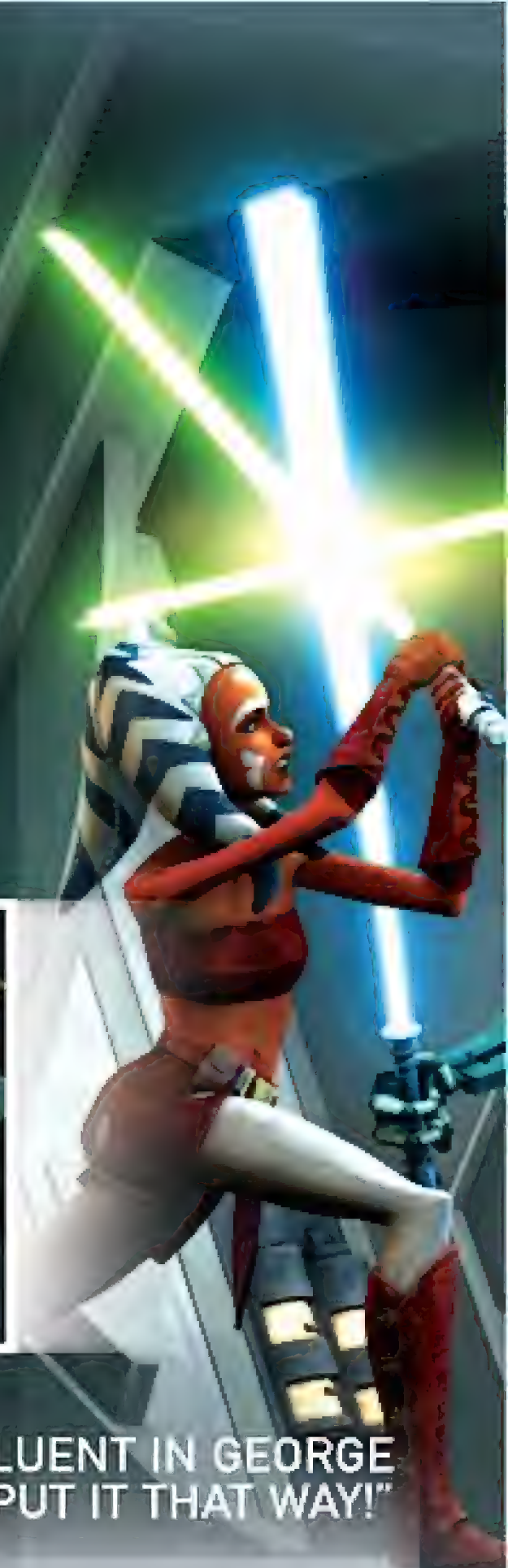
I'm a big fan of *Thunderbirds* and I've actually got some Gerry Anderson stuff here in my home studio, but it wasn't really. I think once people started seeing the images they made an instant connection to Anderson's *Supermanation* style, but what Dave Filoni and the art directors were doing in the early days was trying to capture a stylized version of Ralph McQuarrie's inspirational concept paintings for the original *Star Wars* trilogy. As we stylized the animation, it became more like *Supermanation* with more articulated faces, but it wasn't something that we pinned up on the board [as an idea].

**Was it easier to make a fully animated show as opposed to integrating CGI into live action footage?**

It wasn't easier, because we were building a studio from scratch in Singapore and



but he'd not worked in computer graphics before, and he'd not worked with *Star Wars* characters. He is a huge *Star Wars* fan, as the world now knows, but we crafted the role of animation consultant so that I would be able to give input, and critique all animation coming in from our overseas studios. The day to day work was to review the animation and give feedback on the performances. I also worked with Dave to



**"I WAS VERY FLUENT IN GEORGE LUCAS. LET'S PUT IT THAT WAY!"**

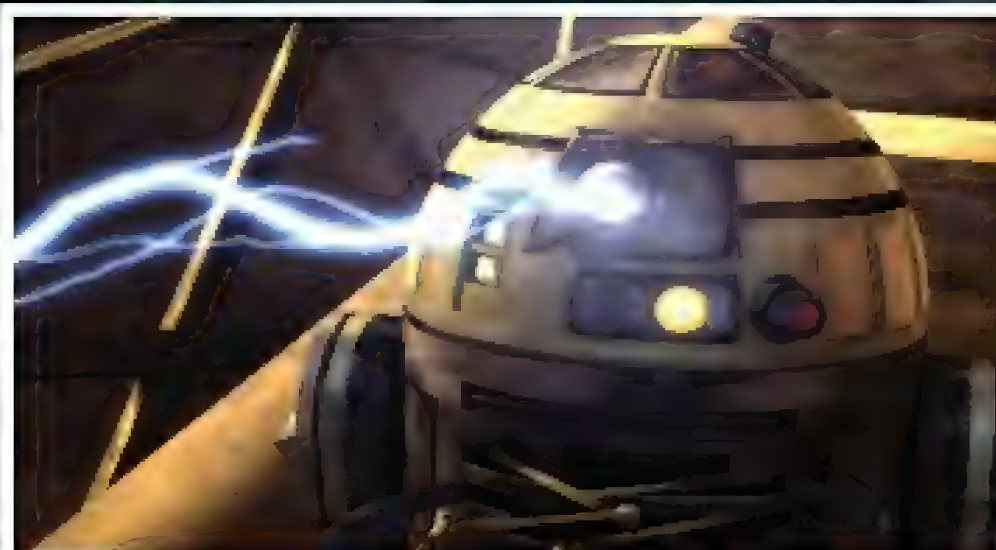
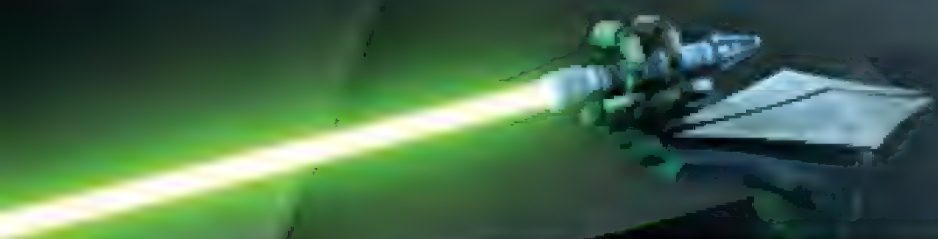


"I WAS ALWAYS COACHING DIRECTORS TO GO AND LOOK AT THE ORIGINAL *STAR WARS* MOVIE!"

teaching a very green, but very talented, group of people who had never worked at this level before.

I'd helped build the animation teams at ILM for years and it's a long process. Once we had those established, actually doing the movies was easier because I had people who understood what it was to work at that level. Initially the TV series was harder, because not only was I trying to immerse them in the world of *Star Wars*, I was training them on how to actually animate to the level I wanted.

It is easier animating something that exists only in an animated world, because you can control all the physics and how characters move, as opposed to a live-action



and animation combination where you have to be true to the physics and the weight of the human characters. When we were working on Yoda fighting or walking, we were always thinking about gravity, and what does his cloth look like, and what does his skin look like? It had to be photo-realistic. On a stylized animation show like *The Clone Wars*, those problems just aren't there.

**How did you make sure the show felt like *Star Wars*?**

George Lucas remains very involved and he was extremely involved in the early days, working with Dave Filoni, the writers, and the various episodic directors in describing to us what he was looking for. I was always coaching directors to go and look at the original *Star Wars* movie, so they had an idea of the kind of framing and cutting that George likes. What Dave and Henry Gilroy tried to do in the early days was to recapture that 1977 feel, so—and this is the fun part—there was a lot of homework going back and looking at the old movies and really studying them from a stylistic



and directing-choice point of view. We looked at camera choices, cutting choices. George uses a certain kind of lens and there is a certain kind of cutting that he does. Once you become well-versed in that, you can make him very happy. I'd worked side by side with him for so many years that I had an advantage over the other episodic directors. I already knew how to communicate with George. I was very fluent in George Lucas, let's put it that way!

**So you knew what to expect?**

Yes. But I was also trying to find a balance. This is Dave Filoni's show. Being asked to be the animation consultant and directing some episodes helped to move the series along. I went over and taught classes in Singapore. I ended up doing the *Downfall of a Droid* and *Duel of the Droids* episodes, which were the very first two shows to come out of Singapore. They wanted me to help shepherd them along, which I was happy to do. They are probably the roughest shows that we did, because they were the first two out of the gate. I've directed three more since then and they are much stronger because the team had more experience and more familiarity with the characters and the cameras than they did in those two episodes.

**Is there anything you would change about them?**

There is so much I would change! The hardest thing to do as a director is to say, "That's good enough." If you don't start approving work, and you don't have a vision of what you want the show to look like, it will never be finished! I think where I was successful with George was that I was always able to step into the river and say, "That's good enough." The river keeps flowing past you, and you'll see better work coming later on, but you have to stick with what you did before. There are certainly shots in those episodes that I would



"IF YOU DON'T START APPROVING WORK, AND YOU DON'T HAVE A VISION OF WHAT YOU WANT THE SHOW TO LOOK LIKE, IT WILL NEVER BE FINISHED!"

## SELECTED CREDITS

*Star Wars: Episode III: Revenge of the Sith* (2005)  
(animation director)

*Signs* (2002) (animation supervisor)

*Star Wars: Episode II: Attack of the Clones* (2002)  
(animation director)

*Star Wars: Episode I: The Phantom Menace* (1999)  
(animation director)

*Mex in Black* (1997) (animation supervisor)

*Dragonheart* (1996) (supervising character animator)

*Star Trek: Generations* (1994) (computer effects artist)

*The Mask* (1994) (computer graphics animator)

*Captain Power and the Soldiers of the Future*  
(animation coordinator) 22 episodes, 1987-1988







love to have back, but I don't regret it because we had to deliver the show.

The show is animated in about a fifth of the time of a feature film, so we didn't get the subtlety and fidelity in the faces and lip-synching in those earlier shows. Later episodes are far better, because I was able to spend time and really hone the team's awareness of what was important in the face. In those earlier episodes it was all hands on deck!

#### How is an episode put together?

Dave Filoni is the supervising director. He works directly with George Lucas and the writers to create an overall plan for all of the episodes each season. He's there at the beginning with the producer. It usually takes a couple of days to a week, and they plan out in very rough form what will happen.

They come up with episode synopses which are about a paragraph long for each episode, and describe what happens to the heroes, what the problems are, and what gets solved.

The writing team divides up the episodes between them and they start writing. Once the first drafts come in, Dave and George read them and make notes and decisions. Then they start choosing episodes that are actually going to be made. That's when an episodic director gets involved. They'd call the director in and say, "Rob we've got an R2-D2 show coming up"—in my case it was a two-parter—"and here's an early draft".

The director gives notes, as a fresh pair of eyes to the story. Then in maybe a few days or a week a shooting draft is ready. At that point, the episodic director works with the storyboard artists, doing storyboards on paper or computer, or in my case going straight to 3-D computer graphics to map out what the

scenes are going to look like. You spend maybe six weeks mapping out the whole show, so you have a version of the show done in storyboards or in computer animatics that describes visually what the show's going to look like.

There might be a still image of Anakin standing, and I would record people in the studio for temp dialogue and work with editor Jason Tucker to cut it all together, so it's to length, but nothing's animated at that stage, and nothing's got color. It's usually just black and white or gray. I'd present that to George, and then he would give me notes. I'd do a revision on that and present it for a final look. Then George would sign off on it.

As an episodic director you "package up the show." This means you make shot-by-shot directing notes on what you want to see happening. You might say Anakin walks onto the bridge of the *Twilight*, Ashoka's sitting there with Antoo, and turns to him and says the line. You give director points, like "Anakin's angry at this point because he's just come from such-and-such a place and he's irritated by this or that." When the animators get it in Singapore they understand, because otherwise it could be animated completely out of context. Animators might get five shots in a row, but they may not know what's come before so it's very important as a director that you tell them. Normally an episodic director would then leave that process and go onto the next show, but I then critiqued not only the animation coming in for my show, but also for the other four episodic directors.

#### Were there any examples where it was completely off and they had to start again?

Yes, of course. That was the biggest challenge. It was something I had to get used to. I'd spent 12 years at ILM with my animation crew down the hallway. I could walk into their





offices and talk to them at anytime. Now I was in a situation where my animators were on the far side of the Pacific Ocean and I had to wait hours to talk to them because of the time difference! Although they all spoke English beautifully, there were occasionally communication issues. To be fair to them, I was used to working with some of the most experienced animators in the world and had a shorthand with them. Now I was dealing with some very talented up-and-coming people, but they didn't have the vocabulary that I was used to. I had to fly over there a few times, and then we got better and better. You'll see as the season goes on, the animation really improves—but that was a learning process for me.

**Your episodes feature Ron Perlman as Gha Nachkt—what was he like to work with?**

I never got to meet him! Dave Filoni gets all the fun working with the actors. As the supervising director, he directs all the voice talent for all of the shows and it's all done in Los Angeles. I'm holding the fort critiquing all the animation coming in from overseas, and he's down in L.A. meeting Ron Perlman! Dave did get me an autograph though! Ron did a great job in the show. I didn't meet many of the voice talent for *Star Wars*. I never got to meet Andy Secombe, who did the voice of Watto. I never met Brian Blessed who played Boss Nass, so it's not totally out of the norm. I did get to spend so much time with Frank Oz, who played Yoda, that he's become a friend of mine, so that's an added bonus of being the animation director!

**What are your favorite scenes from the show?**

I really like the writing on those shows, and to be able to see Artoo becoming a tougher little guy was a lot of fun for me. I would say the scene with him fighting with the other droid was a favorite. It was fun to figure out how to shoot that and what was going to happen there. The writers had outlined the entire fight, but as a director you get to pick all the angles, which was fun. The assassin droids coming to life in the hold of the ship was really fun to direct, and to invent how we saw the IG-88s jumping around. We'd only ever seen them standing still in *The Empire Strikes Back*, so to get them to jump and leap and spin their heads around was a highlight for me.

**How did you come up with that extreme style of complicated movements?**

I was trying to go with the opposite of what the character looked like. If you have a toy or you saw it in the movies, he's just standing there not doing anything. He just looks so rigid, and I thought from an animator's point of view "Let's take that rigidity and just throw it away!" Let's really surprise the fans, so that when these things leap up they're actually much more flexible than their "Tin Man" appearance would allude to. What I was able to do is make it into a vertical fight. I didn't want to just have a fight on the ground;

we've seen that so many times. I had this set that had been already outlined in the script where it was described as this big warehouse with shelves upon shelves of droid parts. I went up to the Home Depot store and walked around the aisles. I was thinking, "Wouldn't it be cool to look up and see those droids jumping and leaping from side to side?" So that's how that started. I thought that was just a neat image.

**There's some very creative lighting schemes, such as the sequence where Anakin awakens in the medical bay.** That was harder in the early days when we were doing those droid episodes. Andrew Harris was the Lighting Supervisor for those. All of the color and ideas for the lighting comes through the art department, which Dave Filoni supervises. I can't recall exactly who did the concept paintings for those early shows, but they did some beautiful work. I inherited such beautiful paintings from those guys that I did very few tweaks from a directorial point of view. I really loved what they



**"I WOULD SAY THE SCENE WITH R2-D2 FIGHTING THE OTHER DROID WAS A FAVORITE!"**





## "WE USED THE LANGUAGE OF REAL FILM AND APPLIED IT TO THE SHOW."

were doing artistically. The paintings had come with that bleached-out art direction, and I relied heavily on Andrew to pull that off with the Singapore crew.

**It's quite surprising to see that sort of detail in an animated show.**

You've touched on something that was very important to George, Dave, and myself. I keep using the word "shoot" when I talk about making the show because we kept talking about it that way. We thought about it as shooting it with real cameras. This is still an animated world that exists in our imaginations, but we used cinematic tricks that we would use if it were a live-action film. We see lens-flares and exposures as if you're in a dark room, and shooting up to a bright window so that everything goes into silhouette. George loves that kind of stuff. So we used the language of real film and applied it to the show.

**What kind of scenes do you prefer working on? Big action sequences, like space battles, or smaller, character-based scenes?**

I don't actually have a preference. I think every episode or movie has to have a balance. I tended to spend most of my brain power on the quieter character-based scenes, because it was imperative that the animated characters came up to the same level as the real actors. But it was

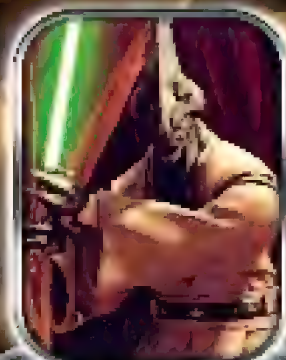
certainly fun to work on the opening space battle in *Revenge of the Sith*.

These TV shows have a lot of action because of the audience we're going for, but it's a real blend. There's a Mace Windu episode that I directed that's coming up later in the season, and that was a real combination of action and character. I'm really proud of that episode. It turns out that they liked it enough to make it the season finale. We were really doing well by the time we got to that show. It's a real blend of big action sequences and smaller character pieces.

I think a strong director is someone who is able to play to people's strengths, because not everybody is good at both of those kinds of scenes. There were specific animators I would give action work to, and other animators I would give acting to, and there's a smaller group who can handle both.

**How many episodes did you direct?**

I did three more episodes after the two we've talked about. Two of them will be seen in this first season and one of them has been moved to the second season. I'm proud of the droid ones, but there are better ones coming! They do have guest director spots that come up every once in a while, and I would certainly be keen to direct another one. It's all to do with timing and schedule. ☺



### SPOTTING COLEMAN?

Coleman Trekin, one of the many Jedi slain by Count Dooku in *Attack of the Clones*, is named after Rob Coleman.

The man has cameoed in:

*Star Wars: Episode III: Revenge of the Sith* (2005) Opera house patron

*Star Wars: Episode I: The Phantom Menace* (1999) Pedrace spectator in Jabba's private box



# INTERROGATION DROID!

AHSOKA TANO (ASHLEY ECKSTEIN) ROUTINELY SPARS WITH SEPARATIST FORCES AS WELL AS HER HEADSTRONG MENTOR ANAKIN SKYWALKER IN *STAR WARS: THE CLONE WARS*. HOW WILL SHE FARE WHEN FACED WITH *STAR WARS INSIDER'S* INTERROGATION DROID? WORDS: CHRIS SPITALE



Ahsoka Tano (Ashley Eckstein) is asked some pressing questions from *Star Wars Insider's* Interrogation Droid. Ready to work one out of the park?

**Why doesn't Ahsoka wear Jedi robes?**

**Didn't anyone tell her about the dress code?**

Ahsoka is really agile and couldn't pull off all those really cool moves in those robes. Plus, she has a nice little figure and wants to show it off!

**So, what are the benefits of wearing a tube top in outer space?**

You'd obviously get a really good tan!

**When Ahsoka's chilling with fellow gal pals Barriss or Aayla, what do you think they gab about?**

She's definitely not gabbing about fashion or hair products or makeup! Maybe battle techniques. And the other girls may be teaching her how to be more respectful. She's very feisty.

**How do you think Ahsoka spends her downtime?**

She's quite competitive, so she spends her spare time trying to compete with all of the boys!

**What music does Ahsoka listen to on her outer space iPod?**

She jams out to the Spice Girls, like at Disney Star Wars Weekends. I don't know if anyone saw, but she definitely jammed out to "Wannabe."

**Who would Ahsoka most likely have a teenage crush on in the Jedi Order?**

I don't know about any of the Jedi, but she'd definitely have a crush on the baseball player David Eckstein! [For those not in the know, that's Ashley's husband.]

**If Anakin went to the dark side prematurely and Ahsoka had to find a new master, whom would she choose?**

I'd have to say Plo Koon, because I consider Dave



**NAME: ASHLEY ECKSTEIN**  
**ALIAS: AHSOKA TANO**

**FIRST APPEARANCE:**  
*Star Wars: The Clone Wars*

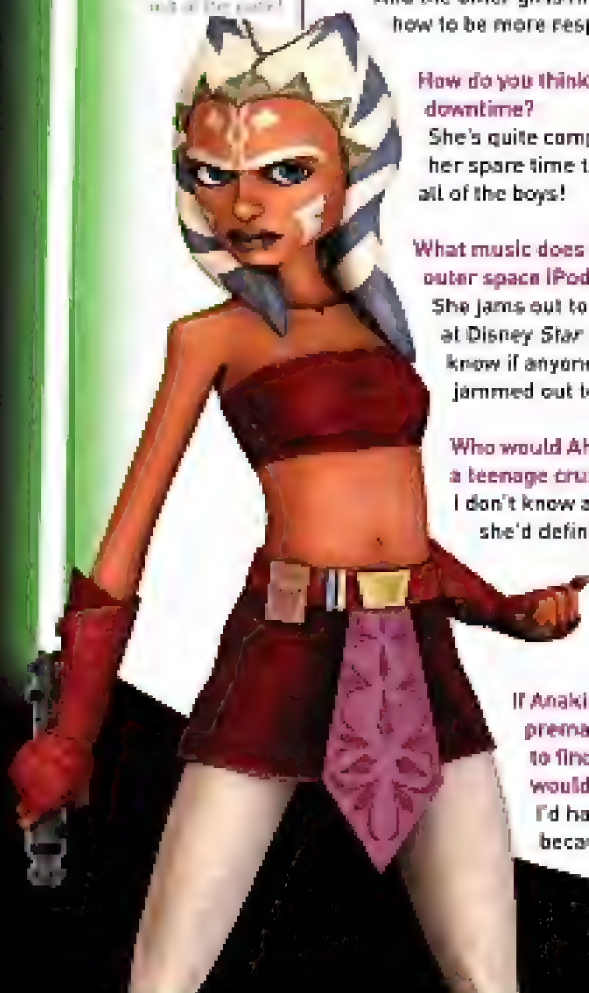
Filoni [who loves Plo Koon] my Jedi Master, and I consider myself his Padawan.

**What trait do you think Ahsoka admires most in Anakin?**

Ahsoka likes the softer side of Anakin, and she really looks up to him. She likes it when Anakin lets down his guard because she wants to learn a lot from him. Girls like the soft side of their "Sky Guys!"

**What would Ashley Eckstein use the Force for?**

I'd use it to win a couple of baseball games for my husband! Actually, it did work one time when he was up to bat! I was with my nieces and nephews, and they're huge fans of the show, and I told them to use the Force. I did my Jedi mind trick and said, "You will get a hit," and he got a hit! I knew it was just by chance, but my nieces and nephews are now convinced that they're Force-sensitive! 🙌





# THE GREATEST STAR WARS BOOK EVER!

# STAR WARS

## THE BLUEPRINTS

This brilliant book reproduces, for the first time, the original blueprints created for the filming of the *Star Wars* saga.

Drawn from the Lucasfilm Archives, it combines insightful commentary from best-selling author J. W. Rinzler with vivid and intricate details directly from the designers and draftsmen who helped create *Star Wars*' iconic sets.

Includes *Star Wars: The Blueprints*, custom-made cloth case, and certificate of authenticity.



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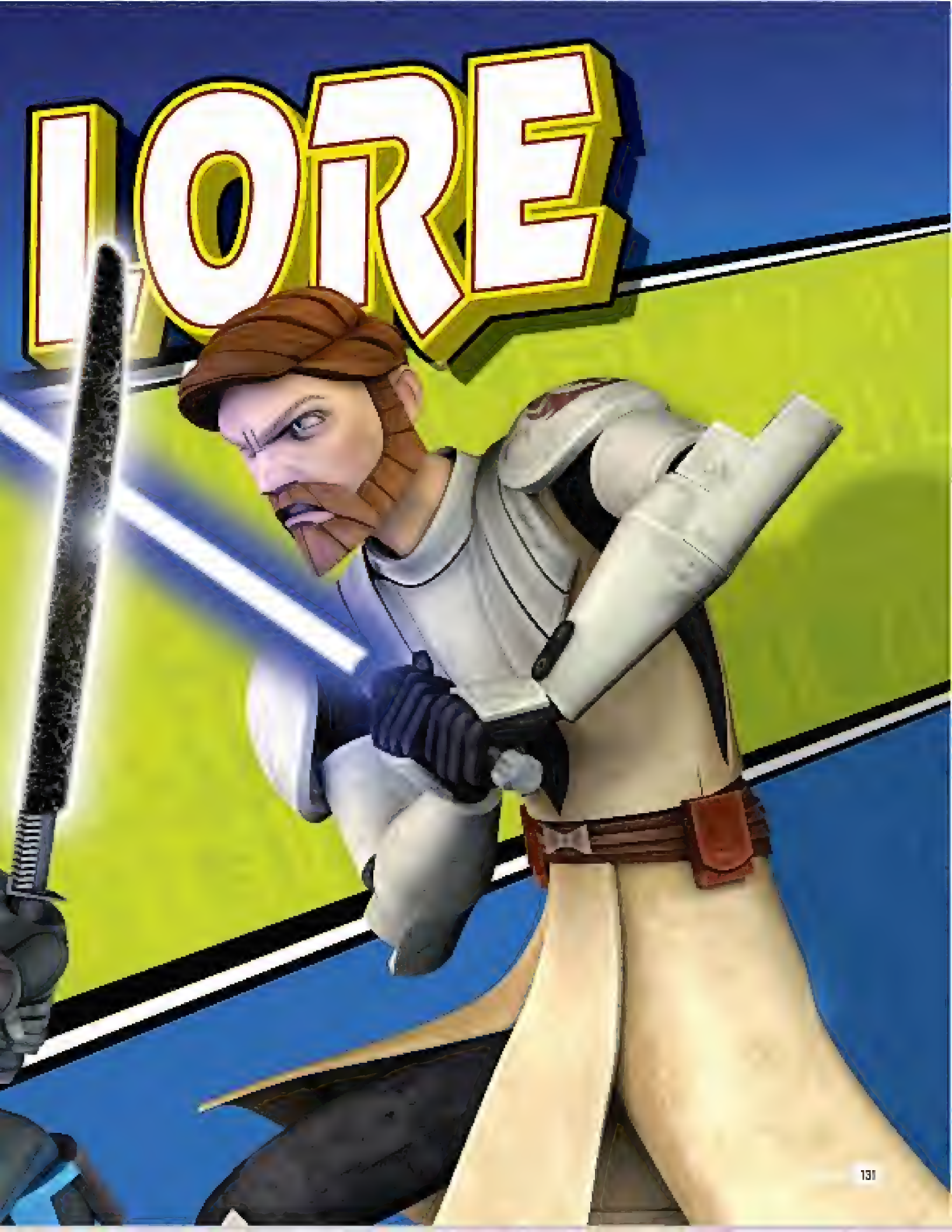


# THE ART OF MANDALORIAN

THE MANDALORIANS' DEBUT IN STAR WARS: THE CLONE WARS HAS PROVED TO BE A HUGE TALKING POINT FOR FANS OF THE SAGA. WHEN LUCASFILM HELD A SPECIAL SCREENING OF "THE MANDALORE PLOT" FOR FANS, SUPERVISING DIRECTOR DAVE FILONI TOOK TIME TO TALK ABOUT THE DESIGN CHOICES MADE ON THE SHOW.







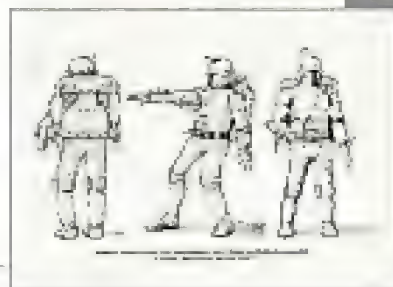
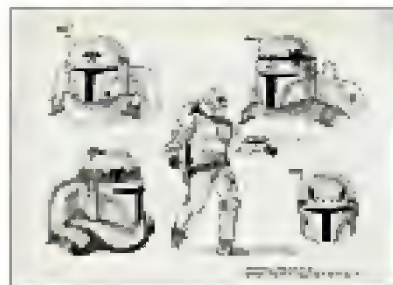




ARMOR: JAMES HAMILTON/AMERICA'S MANGA ARTISTS  
 DO NOT FORGET THE RED X MARKS PLACED ON THE LEFT  
 SHOULDER JOINT



ARMOR: JAMES HAMILTON/AMERICA'S MANGA ARTISTS



Above: The all-new Mandalorians, as seen in *Star Wars: The Clone Wars*. Right: These Boba Fett concept images, created by Ralph McQuarrie and Joe Johnston for *The Empire Strikes Back*, provided inspiration for the production team.

## THE MANDALORIANS

Dave Filoni

George Lucas' original idea was that the Mandalorians were super-commandos, a precursor to the stormtroopers from the Clone Wars era. You could see that in all of Ralph McQuarrie and Joe Johnston's early sketches of Mandalorians, so George really was taking us back to that original root, now that he had *The Clone Wars* as a series to actually tell this story and use them as super-commandos.

If they were colored white, they would be like the clones, so George wanted them to be clad in blue and black. We had the old Boba Fett symbol on Pre Vizsla's back and I said, "No." I wanted the Death Watch symbol, the correct symbol. They don't have gadgetry at this stage. That's someplace for them to go to resemble more of what writer Haden Blackman had with his original Death Watch in the Dark Horse Comics.

The helmet that we had designed was based much more on Boba's actual proportions. It's pretty squat if you look at the picture, very boxy. But Kilian Plunkett [*Star Wars: The Clone Wars* concept artist] had a really good idea that we should stretch it out a little bit to make it a little bit funkier, a little longer.



# PRE VIZSLA

Dave Filoni

“For Pre Vizsla, we just wanted something that called him out as the leader. We took the range finder off his helmet. It was an effort to make Boba Fett cooler, and Jango cooler, and Rex cooler. I didn't want kids to be confused, because he would really look like Rex with a range finder. So we simplified it down; we distilled the helmet to its essence, and a trident is always a good symbol. When we did that we didn't know about the Death Watch logo. I found that one day going through some material

and thought, Wow, that's a coincidence.

When you have a leader, it's always important that he stands out from everybody else. For the clone commanders, we can get into any military reason we would like as to why they look like they do. The reality is they look like they do so that kids know that they're the ones in charge. It's like the question of why does that one sandtrooper have an orange pauldron? You can create all kinds of lore about that, but the reality is cinematically, you know that this is the guy who calls the shots.”



Left: Pre Vizsla, armed and extremely dangerous! Right: Concept art for his armor. Below: Armor there, but still deadly!





# THE DUCHESS SATINE

Dave Filoni

“I thought it would be great to get a blonde girl in *Star Wars*! Satine's genesis as a look came from an abandoned Padmé design Ian McCaig had done for *The Phantom Menace*. Every now and then when we have a story pitch, George will take images out of this old binder he has, and he'll hand it over, and he'll say, 'This is Satine.' I'll say, 'Well it looks like an old abandoned Padmé design,' and he'll say, 'Yeah, but now it's Satine.' I likened her to Cate Blanchett.”

Left and below: Duchess Satine, *Star Wars*' first blonde bombshell! Right: Ian McCaig's dazzling Padmé art that was used 10 years later!





# MANDALORE

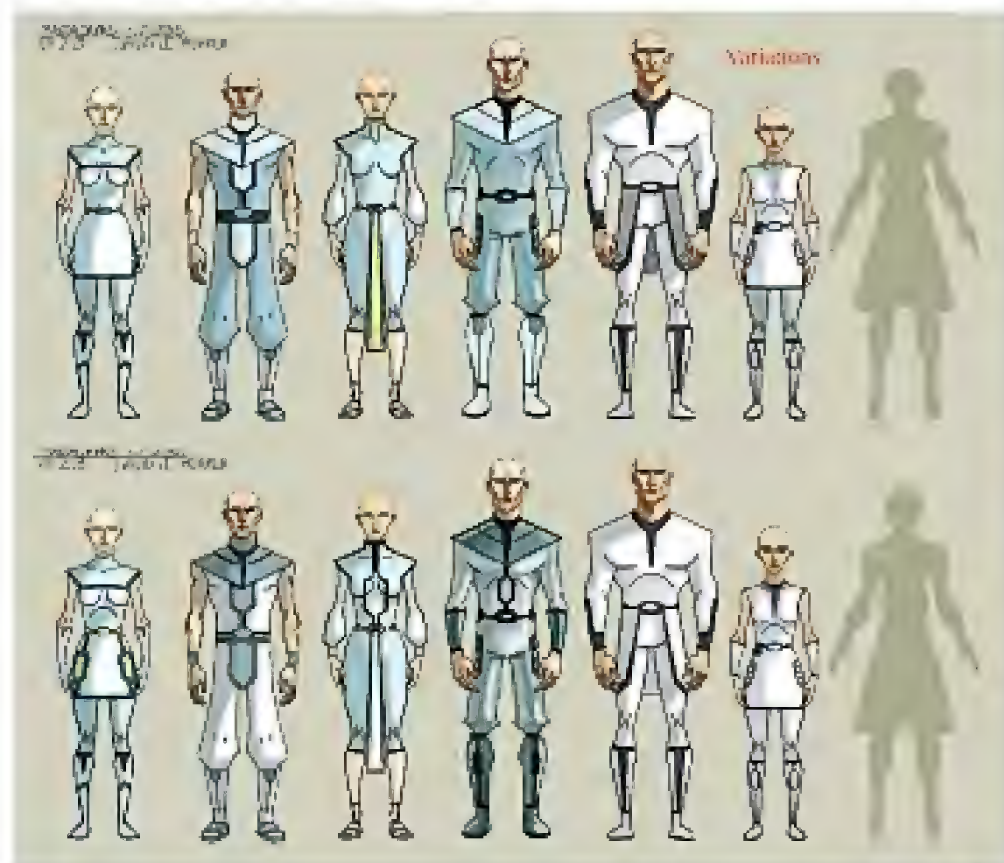
Dave Filoni

“One of the first things George said when we started discussing these episodes was that Mandalore was going to be a large desolate planet of white sand with these cube-like buildings on it. At one point I didn’t even have the buildings quite square enough. The big capital city didn’t look enough like a giant city, so we made it a dome with little cubes on it, but it’s kind of a Moebius-influenced design, very desolate and barren. It’s all that remains after the wars have happened and everything has been laid to waste. George also wanted to see through layers of glass. You can see characters underneath and above the glass.”

I talked to Kilian Plunkett about having the look of the Boba armor, kind of emblematic, in all the windows and all the designs, so you get those shapes that show up like a piece of his armor. That idea—that they are warriors—is embedded in the very architecture, because it’s strong.”



Left: The shining landscapes of Mandalore. Below and right: Sketches of Mandalorian citizens.





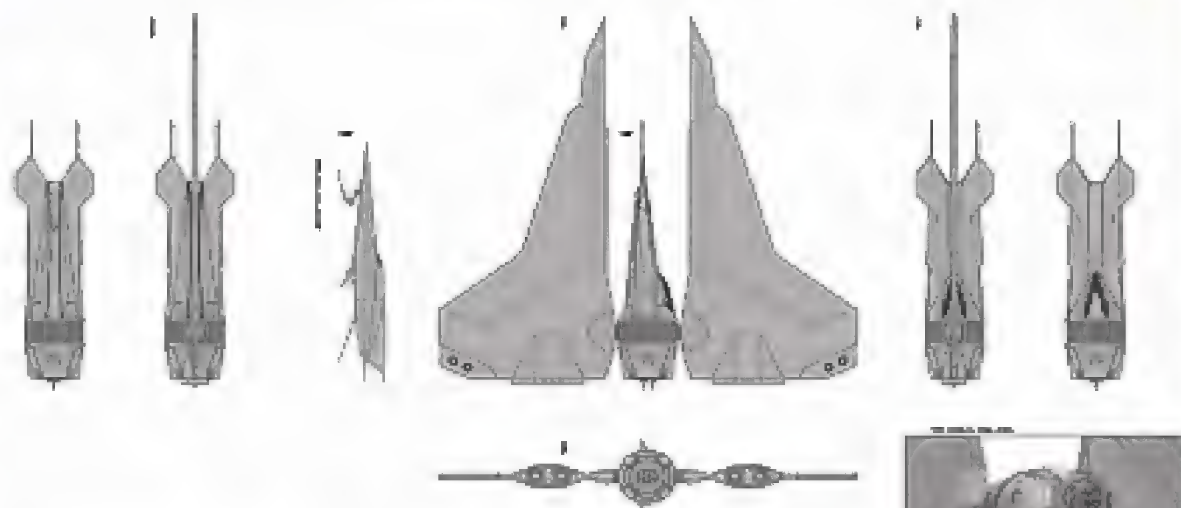
# MANDALORIAN SHIPS

Dave Filoni

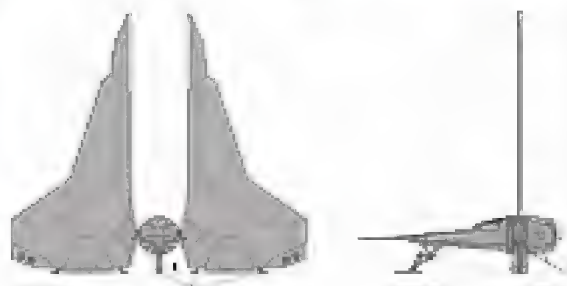
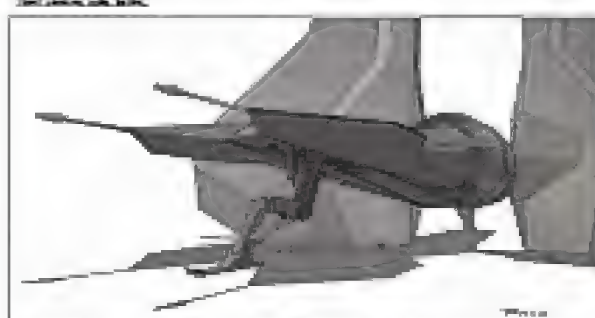
“I always liked *Star Wars* ships that had some kind of re-orienting wing. When *Slave I* took off and it was different in the

air than it was on the ground, I was like: *Oh, that's so cool!* And the B-wing has little wings, and it's getting rotated. I love that stuff! So

we had this weird orienting wing, where it can fly sideways and straight up and down, and when it lands its wings tilt right up.”



Left: The darksaber. Right and below: The Mandalorians' preferred mode of transport.



## THE DARKSABER

Dave Filoni

“The darksaber carried by Pre Vizsla was originally a vibroblade. Initially there was no sword fight with Pre Vizsla in the script. He had to have a fight, and he had to have a saber, but he couldn't have a lightsaber because I know it's a contentious thing when any character who is not a Jedi carries a lightsaber.

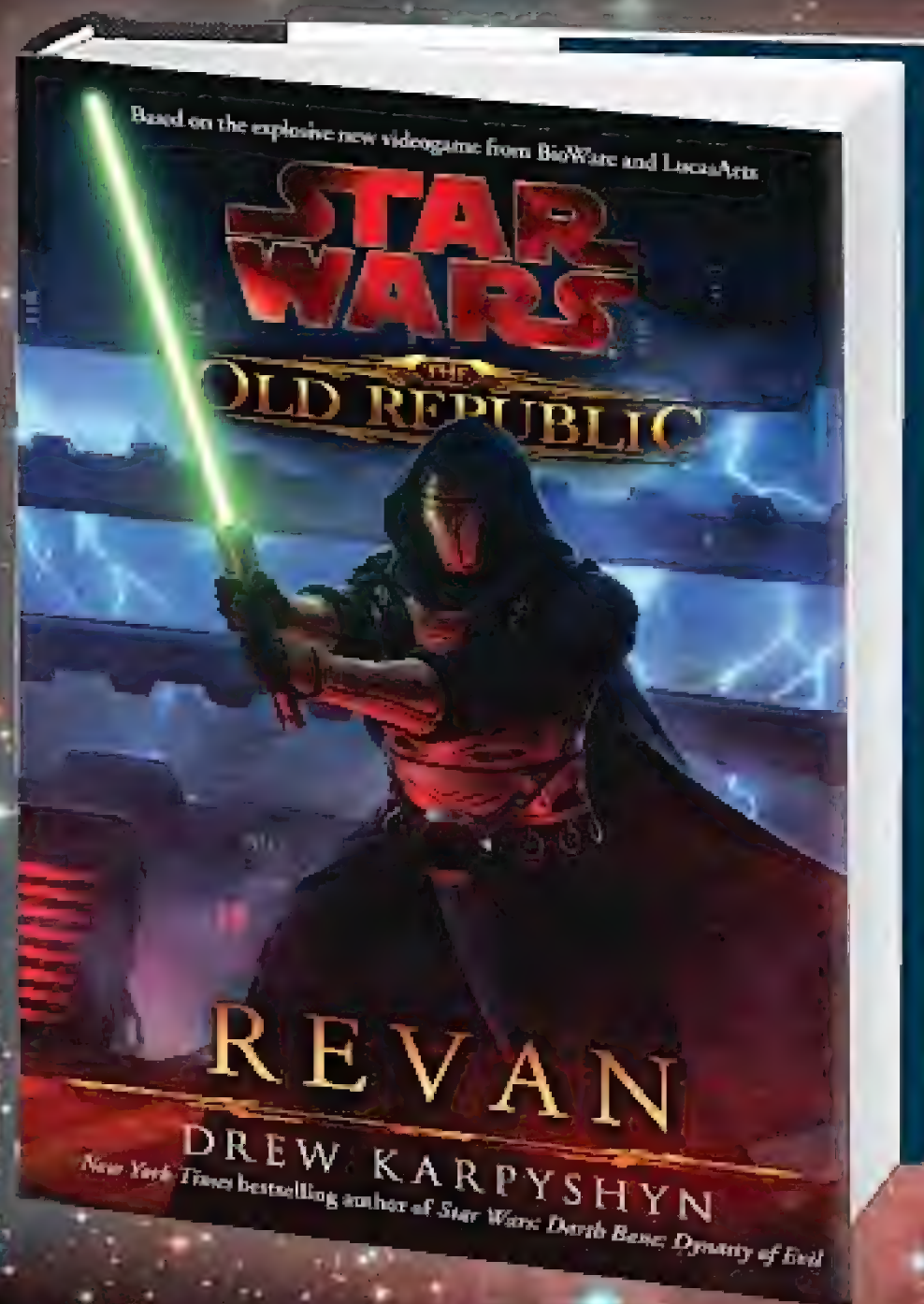
George watched it and said, “No way. There's no way that there would be a weapon shaped like a sword that could counter a lightsaber blade. If you do that, a lightsaber isn't special, and then why wouldn't the Jedi also be using those things? It doesn't make any sense.”

He later worked it out that he wanted it to be a darksaber, and it would have a black blade with a white edge. George said that the back-story was that the darksaber was taken from the Jedi Temple during the days of the Old Republic. I think it's unique and it's going to make an awesome eFX replica darksaber. I promised Jon Favreau [Pre Vizsla] as soon as they make one he gets one, so I hope they do!”





# REVAN: HERO, TRAITOR, CONQUEROR, VILLAIN, SAVIOR



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Continuity note: This story draws from events and situations in Marvel Comics' *Star Wars* #51, *Resurrection of Evil*, and #52. To Take the Tarkin, which were scripted by David Michelinie.



## EXCLUSIVE FICTION

# VADER ADRIIFT

by Ryder Windham, with art by Joe Corroney

**"D**id you hear about Darth Vader, sir?" The veteran Stormtrooper turned his white-helmeted head to see his younger counterpart approaching across the spaceport's shuttle launch pad. In a gravelly voice, the veteran trooper said, "What's that, TK-813?"

The younger trooper came to a stop. "Darth Vader, sir. He's here."

The veteran glanced at the large box-shaped shuttle that had just touched down and was now resting on its thrusters beside a nearby gantry. "Lord Vader's at the garrison?"

"No." TK-813 pointed up to the sky. "On the *Tarkin*."

The two Stormtroopers were among those stationed at the spaceport on the planet Hockaleg in the Patriim system, where the *Tarkin*, an Imperial battle station, was under construction in

Hockaleg's orbit. Named in honor of the late Grand Moff Tarkin, the battle station consisted of a massive, planet-shattering ionic cannon that was bracketed by hyperdrive engines and defensive shield generators. Shaped like a concave dish, the ionic cannon resembled the Death Star's main offensive battery, but was without the Death Star's flaws—or so its designers claimed. Although the *Tarkin* was considerably smaller than the Death Star, it was still so large that it was visible in Hockaleg's blue sky as a rectangular satellite.

The Empire had conscripted a number of humans for the ground operations at Hockaleg's spaceport—a tight sprawl of mostly ramshackle structures—and the veteran looked around to make sure none of the locals were listening. Satisfied, the veteran tilted his head back to look skyward and said, "Who told you Lord Vader was on the *Tarkin*?"

TK-813 thought for a moment, then said, "Grimes overheard someone at headquarters mention it."

"Grimes?" The veteran looked back at TK-813. "Who's Grimes?"

"You know, sir. He's TK-592. No, I mean, he's... uh, TK-529."

The veteran sighed impatiently through his helmet's respirator. "When did he tell you?"

"Not long ago, sir. Just after you cleared the last flight to the *Tarkin*."

The veteran glanced at the landed shuttle, looked back at TK-813, and said, "At our next rotation, you, 'Grimes,' and I are going to walk over to headquarters so we can have a chat about the importance of maintaining military protocol and distributing information on a need-to-know basis. I suspect a number of laborers on Hockaleg have no fondness for the Empire. For all we know, some could be Rebel spies."





"Yes, sir."

But the veteran wasn't listening. He was focused on the bright, yellowish glint that appeared to be growing across the top of TK-813's helmet. The veteran twisted his neck sharply to look skyward again. The rectangular point of light he had seen earlier had transformed into an expanding blossom of fire.

TK-813 followed the veteran's gaze and said, "Oh, no. Is that the *Tarkin*?"

"It was."

"Sir, what should we—?"

But the elder trooper was already running for the shuttle, taking his blaster rifle with him.

---

Darth Vader was seated in the cockpit of his crippled TIE fighter. The fighter's transparisteel window was shattered and its starboard wing was a mangled mess. If not for his armored pressure suit and the fighter's reinforced hull, the Dark Lord of the Sith might not have survived the collision with the large chunks of ice that had materialized in his path less than a minute before the *Tarkin* exploded. Because the explosion had released billions of pieces of debris, as well as electromagnetic radiation that prevented starship-to-starship transmissions—including distress signals—all Vader could do for the moment was sit in his fighter; listen to the rasping noise of his labored, mechanized breathing; and reflect on how he had once again missed an opportunity to capture his son, Luke Skywalker.

Only a few weeks had passed since his duel with Luke on Cloud City. He had traveled to Hockaleg in his personal flagship, the *Super Star Destroyer Executor*, to inspect the *Tarkin*. He had never had much regard for so-called superweapons, and had been morbidly amused that the new battle station was named after the commanding officer who had test the *Death Star*. His interest in the *Tarkin* had changed, however, the moment he had sensed Luke's presence on-board.

Vader had previously failed to apprehend Luke at the shipyards of Fondor. And on the planet Aridus. And on Monastery. And Mimban and Verdanth, and, most recently, in Cloud City. With those experiences behind him, Vader had



no intention of letting Luke slip away on the *Tarkin*.

Suspecting the young Rebel would try to sabotage the battle station's main power reactor, Vader had instructed Imperial officer Colonel Nord to remove all security personnel from the reactor areas and to increase sentries along possible escape routes. And then Vader had stood outside a generator room and waited for Luke to walk right into his trap.

Vader had not anticipated that Colonel Nord would try to kill him.

The assassination attempt had distracted Vader long enough for Luke to escape on an Imperial transport. Vader had not had time to deal with the traitorous officer before going to his TIE fighter to pursue Luke. Nor could he stop Luke from transferring to the increasingly irksome *Millennium Falcon*, which had appeared from out of nowhere. And when someone had dumped the *Falcon*'s water supply, Vader had been unable to evade the wall of ice that had rapidly formed in the *Falcon*'s wake.

From his damaged fighter, Vader had watched the *Tarkin* rotate to direct its ionic cannon at the *Falcon*, and he realized the impending blast would destroy his fighter, too.

He had no doubt that Colonel Nord was directing the weapon's aim, or that his chances of escaping the blast were less than nil.

But then the *Tarkin* had exploded over Hockaleg, launching wide tendrils of burning fuel in all directions. Two nearby Star Destroyers and dozens of smaller vessels were consumed instantly. The explosion's shockwave struck Vader's TIE fighter, knocking it away from the ice and sending it tumbling across space. Debris from the *Tarkin* sailed past the fighter and buffeted the port-side wing. Vader wrestled with his flight controls, struggling to keep the fighter from straying far beyond Hockaleg's orbit. He spiraled for several seconds before he managed to activate a single thruster and brought the fighter to a relatively dead stop before the thruster burned out.

Vader's eyes shifted behind the lenses of his black metal mask as he looked

through his cockpit's damaged window. Wreckage was everywhere. Several kilometers beyond the *Tarkin*'s blazing remains, the *Executor* was apparently intact, but Vader took little consolation from this observation, because, due to the electromagnetic interference, he could not even signal the *Executor* to go after the *Millennium Falcon*. It occurred to him that even if he could get a signal through, the *Falcon* had probably already left the Patrilm system.

And then he saw a white saucer-shaped blur speeding out of Hockaleg's orbit, and realized he had spotted the *Falcon*. He was about to use the Force to call out to Luke, but then the freighter vanished into hyperspace. And once again, Vader felt robbed.

He had to make Luke his ally. Luke had to yield to the dark side of the Force and

## THE EXPLOSION'S SHOCKWAVE STRUCK VADER'S TIE FIGHTER, KNOCKING IT AWAY FROM THE ICE AND SENDING IT TUMBLING ACROSS SPACE.

join him. Unless that happened, Vader would never be able to overthrow his own Master, the Emperor Palpatine.

Vader saw a large piece of twisted metal moving toward his fighter, and he reached out with the Force to send the debris off in a different trajectory. He wondered how the Emperor would react when he learned of the *Tarkin*'s destruction. With the Emperor's far-reaching powers, it was possible that he was already aware of what had happened in Hockaleg's orbit. Although Palpatine would undoubtedly express his displeasure at losing the *Tarkin*, he had been lately more preoccupied by the construction of the second Death Star in the Endor system. Vader assumed the Emperor would likely send him to Endor to ensure that the new Death Star did not follow the *Tarkin*'s fate. Thinking of this prospect, Vader fumed. He was a soldier,

not a building supervisor, and he had grown weary of working with scheming officers and incompetent bureaucrats.

He checked his comm system again and heard nothing but static on every frequency. The *Executor*'s crew had been aware that he was in his TIE fighter when the *Tarkin* exploded, and he surmised they had already sent out search teams to recover him. He also suspected that he could be in for a long wait. Unable to use their ship's sensors to locate his fighter, the teams would have to use their own eyes to find him amidst the scattered debris. Although he didn't entirely trust any member of his crew, he did trust that they would find him sooner than later. After all, they knew the price of failure. Fear kept everyone in place.

But then he thought of the late Colonel Nord, who had most certainly feared him, too. Nord hadn't been the first Imperial officer who'd tried to kill Vader, and like most of the other would-be assassins, he hadn't had the courage to take on the Sith Lord directly. The problem with such cowards, Vader decided, is that they're not more afraid.

As Vader watched for any sign of the expected search teams, he wondered who or what might try to kill him next. He wandered about this with something resembling fervor, as he had become increasingly eager, over the years, to rid the galaxy of anything that threatened him or tested his patience. He welcomed the unexpected because he knew it could not kill him. He was confident that he would continue to survive because he always did. He sincerely believed his survival was the will of the Force.

He sighted a spacecraft moving toward his position. He was surprised to see that it was not a ship from the *Executor*, but rather a boxy shuttle from Hockaleg. He tested his fighter's running lights, then flashed them to draw the shuttle pilot's attention. As the shuttle drew closer, Vader looked to its main viewport, and was further surprised to see the craft was helmed by an Imperial Stormtrooper.

Vader switched on his fighter's interior lights so the trooper could see him clearly. He raised one black-gloved hand, pointed







at the shuttle, then pointed above his head to the fighter's egress hatch. The trooper responded with a nod. Vader watched the trooper expertly maneuver the shuttle to position its starboard side as close as possible to the top of the fighter's cockpit.

Vader slid back the egress hatch above his black-helmeted head, rose from his seat, and launched himself through space to the waiting shuttle. The trooper had

already opened the starboard airlock. Vader guided his body into the shuttle, and the airlock's outer hatch slid shut behind him. The chamber soon pressurized and then the inner hatch opened.

Vader proceeded to the shuttle's bridge, where he found the armored trooper standing at attention.

Vader gazed down at the trooper, and his deep voice echoed in the bridge as he said,

"Why isn't an Imperial pilot in command of this vessel?"

Without hesitation, the trooper replied, "I was stationed at the shuttle launching pad on Hockaleg when the *Tarkin* exploded. Lord Vader. I left my post to search for survivors."

Vader recognized the trooper's distinctive voice and clipped manner of speech. "You served in the Clone Wars." It wasn't a question.

But the trooper replied, "Yes, sir."

"And you are an experienced pilot."

"Yes, sir."

"Then why," Vader said, "are you in Stormtrooper armor?"

"I was demoted, sir."

"Why?"

"I disobeyed an order and assaulted a superior officer twenty years ago, sir," the trooper replied, no trace of regret in his voice.

Vader was impressed by the trooper's strong composure. In fact, he did not sense any fear in the trooper. And although Vader lived and breathed to instill fear—especially in subordinates—he did not feel any compulsion to rattle this particular soldier, who exuded reliability as well as loyalty. Instead, Vader simply asked, "What was your operational unit during the Clone Wars?"

"Shadow Squadron, sir."

Vader's breathing apparatus made a small wrenching noise. "If you were in Shadow Squadron, you were trained by..."

"General Skywalker, sir. Do you wish to return to your Star Destroyer?"

"Not yet," Vader said. He gestured at the shuttle's controls. "Leave a distress strobe with my fighter and then take me to the garrison on Hockaleg."

## VADER SLID BACK THE EGRESS HATCH ABOVE HIS BLACK-HELMETED HEAD, ROSE FROM HIS SEAT, AND LAUNCHED HIMSELF THROUGH SPACE TO THE WAITING SHUTTLE.

As the trooper deployed a beacon, he said, "Begging your pardon, sir, but when the search team finds your fighter empty, they may assume that you're adrift."

"So be it," Vader said as he lowered himself onto the copilot's seat.

As the shuttle descended through Hockaleg's atmosphere, Vader said, "I am curious about the details of your demotion."

"It's all on record, sir," the trooper said, angling the shuttle toward the spaceport.

"I would prefer to hear it from you."

"Permission to speak freely, sir?"

"Granted."

The trooper cleared his throat.

"You are aware I'm a clone, sir?"

"Yes."

"Well, twenty years ago, after Shadow Squadron was disbanded, I had a new commanding officer—a non-clone. When he ordered me to kill my gunner—who had been wounded in combat, but not mortally—I refused. And when my commanding officer tried to shoot me for refusing, I broke his jaw. I spent a year in solitary."

Vader considered the details, then said, "What happened to the injured clone?"

"He recovered, although he was killed several months later during a bombing run."

"Do you regret your actions?"

"No, sir. Everybody dies. I'm just glad I helped a friend live a bit longer."

As the spaceport came into view, Vader said, "If you were to serve under my command, would you ever disobey an order?"

"Yes, sir, but only if it helped you live longer."

Vader was stunned by the aged clone's words and the implication that he might disobey one of his orders... or that he might consider the Sith Lord a friend. Before he could ask the clone for an explanation, the clone tested the comm and received a loud burst of static. Switching the comm off, he said, "I can't establish contact with spaceport control, sir. We don't have clearance to land."

Vader said, "Do you expect any troops will fire at the shuttle?"

"I don't know, sir."

"Take us down."

The shuttle landed beside the launch gantry. The shuttle's boarding ramp extended and the clone stepped out, carrying his blaster rifle. As he led Vader down the shuttle's boarding ramp, he tapped the side of his white helmet and said, "CT-4981 to TK-813, do you read me? TK-813?" He glanced back at Vader and said, "Just static, sir." At the bottom of the ramp, he looked around and added, "Where is everyone?"

Vader heard shouting in the distance, and then the sound of blasterfire. He turned to the clone, and could tell by the tilt of the clone's helmet that he heard the shots too. They looked toward an alley between two nearby buildings and saw a Stormtrooper emerge, firing his blaster rifle behind him as he ran. He stumbled and collapsed, face down on the ground.

"TK-813!" The clone ran to the fallen trooper and rolled him over. Blood flowed out from under TK-813's chest plate. The clone hauled the younger Stormtrooper behind a small shack while Vader strode toward them, his eyes focused on the alley.

"What happened?" the clone said to the injured trooper.

"You were right about the laborers, sir," the trooper gasped. "They don't



like...the Empire. After they saw the...  
*Tarkin* blow, they attacked the  
headquarters, and then...."

The trooper's body went slack.

"He's gone," the clone said.

"Stay with me," Vader said. He  
walked fast toward the shuttle, the  
clone keeping close to his back. They  
were halfway to the ship when five  
armed men in grease-stained coveralls  
ran out from behind the gantry and  
started firing at them. Without breaking  
his stride, Vader raised his right hand  
and deflected the energy bolts with ease.  
He assumed the five men recognized  
him and were aware of his capabilities  
because they gaped and cringed as they  
lowered their blasters.

## VADER WAS INTERRUPTED BY ANOTHER ROUND OF BLASTER FIRE, FOLLOWED BY A CLATTER OF ARMOR BEHIND HIM.

Keeping his gaze fixed on the men,  
Vader said to the clone, "Board the  
shuttle and prepare for—"

Vader was interrupted by another  
round of blaster fire, followed by  
a clatter of armor behind him. He  
glanced back and saw the clone  
sprawled on the ground, clutching  
at his left side. Another group of  
laborers had emerged on the launch  
pad and now faced Vader too. They all  
looked very afraid.

Ignoring the laborers, the Dark Lord  
dropped to one knee beside the clone.  
The clone was still breathing, but Vader  
could tell that he wouldn't last long.  
The clone said, "I couldn't just walk  
away and... let them hit you, sir."

Vader removed the clone's helmet.  
Although the clone still resembled  
Jango Fett, his face was more heavily  
lined with age and his hair was mostly  
white. Vader said, "Contrail, when  
we were with Shadow Squadron, at  
the Battle of the Kalinda Nebula, your call  
sign was Shadow Eleven. You flew well."

The clone did not seem surprised  
that Vader knew his name and details  
about Shadow Squadron. He smiled  
and said, "I had...a good teacher, sir."  
And then his eyes went shut and  
he died.

Vader rose and directed his gaze  
to the men who had shot the clone.







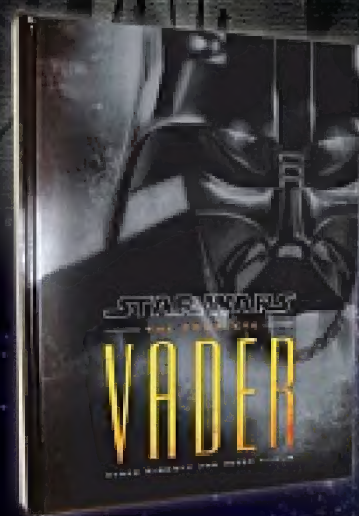
One of the men said, "Lord Vader, please forgive us. We didn't know you were on Hockaleg."

"I was adrift," Vader said as he drew his lightsaber and ignited its glowing crimson blade. "Allow me to thank you all for bringing me back." 🙏

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